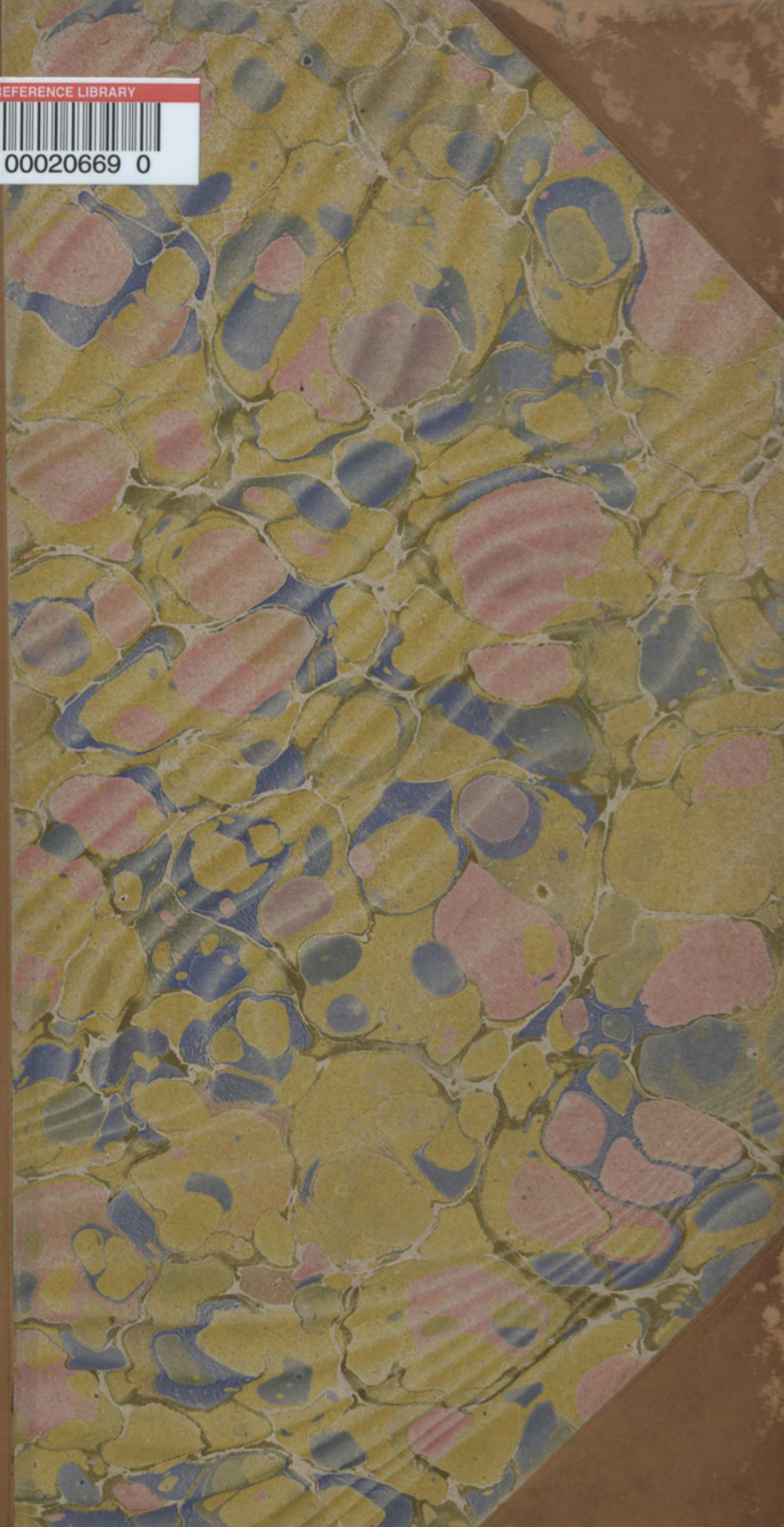


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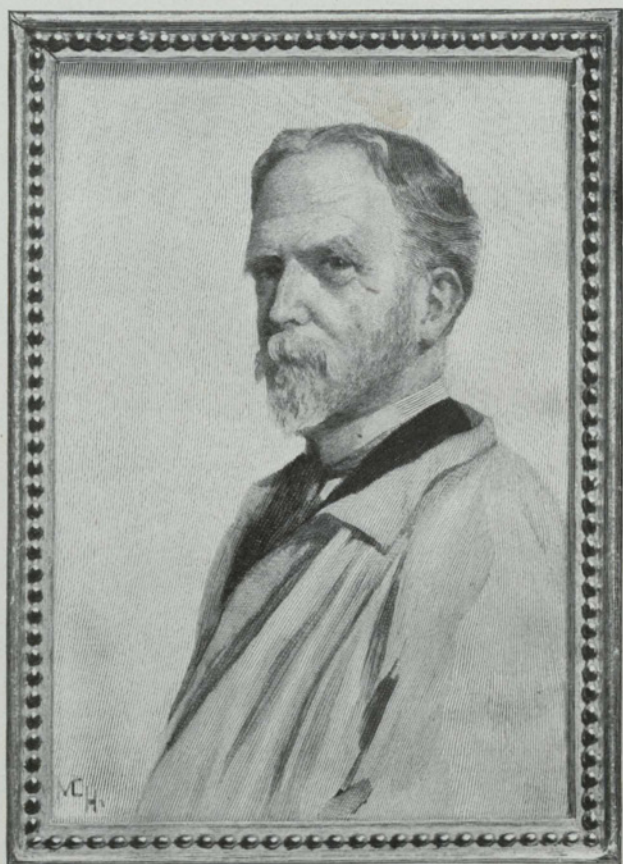
PICTURES IN PASTEL, OIL  
AND WATER COLORS

WORKS BY THE LATE

J. WELLS CHAMPNEY, A.N.A.

AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK





ON FREE VIEW 9 A. M. UNTIL 6 P. M.  
FROM JANUARY 13TH UNTIL THE  
DAY OF SALE INCLUSIVE

WORKS BY THE LATE  
J. WELLS CHAMPNEY, A.N.A.

TO BE SOLD ON THE EVENINGS OF  
THURSDAY AND FRIDAY, JANUARY  
21ST AND 22ND  
BEGINNING EACH EVENING AT 8 O'CLOCK  
AT THE AMERICAN ART GALLERIES  
MADISON SQUARE SOUTH, NEW YORK

ILLUSTRATED CATALOGUE OF

PICTURES IN PASTEL, OIL  
AND WATER COLORS

BY THE LATE  
J. WELLS CHAMPNEY, A.N.A.

TO BE SOLD AT UNRESTRICTED PUBLIC SALE  
ON THE EVENINGS HEREIN STATED

THE SALE WILL BE CONDUCTED BY  
THOMAS E. KIRBY  
OF THE AMERICAN ART ASSOCIATION, MANAGERS  
NEW YORK: 1904



Press of J. J. Little & Co.  
Astor Place, New York

## CONDITIONS OF SALE

1. *The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*

2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.*

3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, if required, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*

4. *The Lots to be taken away at the Buyer's Expense and Risk upon the conclusion of the Sale, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the Lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.*

5. *While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot, and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary; failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof, for damage or injury occasioned thereby.*

6. *To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*

7. *Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.*

THE AMERICAN ART ASSOCIATION, MANAGERS  
THOMAS E. KIRBY, AUCTIONEER



## PREFATORY NOTE

The sad and sudden death of Mr. Champney has thrown into the market these very many proofs of a singular devotion to work and delight in the representation of certain other painters. Mr. Champney's love of the painters of the eighteenth century enabled him to follow their work into most remarkable imitation of them, even of their very handling. As we well know, the last years of his life were engaged largely in this work of reproduction. He made translations of many masterpieces, many interesting originals into the pastels that we have here in the galleries. This is none of the copying with which we associate the idea of mechanical imitation. Mr. Champney's copies have the merit and the quality of originals. The fact that another method of which he was a master was used to record and imitate these pictures that he loved has made, of course, a new version of them. They have the appearance of personal work, the last thing that we get from the usual copies. They belong to the manner of copy of which the great masters of the past were so fond, for all of them have tried their hand at copying. But the very modern man of the last half century is more exactly trained in the notion of accuracy than were the best of masters of the past. These copies of Mr. Champney's have a startling look of being duplicates of the originals. Indeed, for any intelligent lover of paintings, such copies would be infinitely preferable to the dubious originals which we find so often just where we could never have expected them. On the contrary, how decorative, how beautiful on the wall are these representations of other paintings. How well we enter into the reason for which the painters of

their originals were celebrated. Each separate artist, Boucher, Carriera, Chardin, Jacques Louis David, Greuze, Mignard, Nattier, Perroneau, and even Van Dyck and many others have their special character of touch and lightness, or severity, imitated, accentuated, by this change of material and by the intelligence of the artist who has made these imitations. So with certain engravers who have laid out and explained the character of the paintings they have copied by the quality of their line, by the color of their touch. Even Rembrandt himself has been followed by Mr. Champney with a perception of the manner and a rendering of the appearance, that I have been able to gauge myself with the original alongside of it. Indeed, like certain great engravers, Mr. Champney was welcomed to the foreign galleries by the custodians and directors who could appreciate this singular capacity for the recording of the treasures they kept safe. It is well to insist on the value of these reproductions, for there have been none such before, and any repetition of the like must be extremely rare. The artist who so works must be specially gifted with a number of qualities rarely assembled: extreme accuracy of eye, a perception going beyond the mere visible surface, and an absolute love for the imitation of surfaces.

From another point of view these copies are also of a serious value. They are eminently records, and as such, in their accuracy, also eminently educational. To those who have seen and those who have not seen the originals, they would be like works of reference. A school, a museum, or even the rooms of a collector would find in such accuracies a manner of comparison and of judgment far superior to anything but originals of undoubted quality. It is worth repeating again that, for purposes of comparison, copies of such excellence are guides that nothing can replace, and are as rare as great originals. I have treated lengthily this question of pastel copies by Mr.



Champney because they form such a large part of the collection here, and because not only of their excellence, but because also they are the results of the last years of his life, through which he was singularly known.

But where Mr. Champney was not known, and where this collection is relatively a surprise, are his water colors from nature. They are not only often very beautiful of themselves, as mere things to look at, but they have a note of sincerity, of representation of the very moment, which has the same quality of truthfulness that I have noted in the copies. The time of day, the weather, even the very different kind of light in France or England are there. This is true even in such small matters as the corner of a walk at Versailles, where there may be nothing but a statue and the dusty surface of the path. Had Mr. Champney followed out this side of painting, we should have had a series of landscape paintings of great value, marked by the one greatest of all qualities, that of absorption in the subject.

These studies are all labors of love; they were often made in the resting spaces of a passionate worker to whom hard work was in itself a pleasure, and they have that captivating look of the thing done for pleasure, for the mere interest of the moment.

This capacity for rendering objects, for copying, for imitating surfaces, is seen in some of Mr. Champney's early work when he was a student in France at Écouen. There are certainly a couple of studies here of still life, corners of rooms, with the details, that would hang honorably alongside of the most careful and successful work of, let us say, the eighteenth century. So thorough are they and consequently so modest, that I feel it obligatory to draw attention to them, and they explain the capacity for rendering which is apparent in the other works I have mentioned. They are, as most of the others, proofs of a manner of passion in rendering. One

feels the anxiety to give an adequate image of the thing seen in all its details of form and texture, and light and shade and ambient air. To pupils who too largely acquire a way of loose imitation, with the belief that inaccuracy is artistic, no better examples could be given than these modest but masterly studies.

As we see, most of the pictures shown are pastels, with these water colors; the paintings in oil are few. Of late years the practice of pastel had so absorbed Mr. Champney that he rarely took up the other method, which needs also a continuous practice. He was given, as we have seen, to continuous study. Everything interested him, and a large number of the figure subjects that are here shown are the result of the chances and impressions coming to him through the various professional models whom he met. They suggested subjects and manners of treatment which he at once took in hand, and from which he built some of the ideal paintings which are here. Occasionally he seems to have more deliberately created from these studies a few elegant and refined conceptions. Here and there a mere study in imitation of the original, but with a certain elegance of adjustment, separates them from the other paintings. Notably, for instance, the Study of the Nude which is marked as unfinished, but which is carried in reality very far and has all the appearance of a finished work.

This pursuit of elegance and refinement, this love of the beautiful in woman, has not been perhaps sufficiently appreciated, at a moment of rather fierce absorption of most of us in realism. But the bringing together of so many works of Mr. Champney would show how much of a realistic student he was, and will certainly justify his wish to pass occasionally into a more ideal presentation.

JOHN LA FARGE.

NEW YORK, January 8, 1904.



## PATRONS

EDWIN A. ABBEY  
J. CARROLL BECKWITH  
E. H. BLASHFIELD  
THOMAS SHIELDS CLARKE  
FREDERIC CROWNINSHIELD  
FREDERICK DIELMAN  
PERCIVAL DE LUCE  
DANIEL C. FRENCH  
ALBERT HERTER  
JOHN LA FARGE  
GEORGE INNESS  
FRANK D. MILLET  
J. C. NICOLL  
AUGUSTUS ST. GAUDENS  
WALTER SHIRLAW  
JAMES D. SMILLIE  
GEORGE H. SMILLIE  
C. Y. TURNER  
HARRY W. WATROUS  
W. WHITTREDGE  
IRVING WILES

FIRST EVENING'S SALE  
THURSDAY, JANUARY 21<sup>ST</sup>  
AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 8 O'CLOCK

NOTE.—The right to reproduce all pastels marked with a dagger (†) is copyrighted by Curtis & Cameron, Boston. (The Copley Prints.)

WATER COLORS

1—IN KENILWORTH VILLAGE

*Height, 9½ inches; width, 3½ inches.*

2—LANDSCAPE, ÉCOUEN

*Height, 7 inches; length, 10½ inches.*

3—LANDSCAPE, FRANCE

*Height, 9 inches; length, 11 inches.*

4—IN THE GARDEN OF VERSAILLES

*Height, 9½ inches; length, 13½ inches.*



5—WALLS OF CARCASSONNE

*Height, 9 inches; length, 13 inches.*

6—GARDEN OF VERSAILLES

*Height, 11 inches; length, 17 inches.*

7—MONT BLANC AND VALLEY OF  
CHAMONIX

*Height, 11 inches; length, 17 inches.*

8—STATUE OF LOVE AT VERSAILLES

(Entrance of old Maze; Love holds the clew to  
the labyrinths of life.)

*Height, 13½ inches; width, 10 inches.*

9—A WEEDY BIT

*Height, 14½ inches; width, 13½ inches.*

10—CASTLE OF CHILLON

*Height, 16 inches; length, 16½ inches.*

11—PARTERRE DU NORD, VERSAILLES

*Height, 12 inches; length, 20½ inches.*

12—A DUTCH CANAL

*Height, 9½ inches; length, 13½ inches.*

13—ISLEWORTH, NEAR OXFORD

Height,  $10\frac{1}{2}$  inches; width,  $8\frac{1}{2}$  inches.

## 14—THE BELFRY OF BRUGES

*Height, 10 inches; length, 14 inches.*

## 15—FEEDING CHICKENS

Height, 11 inches; width, 8½ inches.

16—OLD MILL, NANTUCKET

*Height, 11 inches; width, 9 inches.*

17—IN VITRÉ, BRITTANY

*Height, 12 inches; width, 9 inches.*

18—CHURCH AT COOKHAM, ENGLAND

*Height, 9 inches; length, 17 inches.*

## 19—THE ALHAMBRA

Height,  $7\frac{3}{4}$  inches; length, 10 inches.

## 19A—LE MOULIN, PETIT TRIANON

*Height, 10¾ inches; length, 17 inches.*

19B—TOUR MARLBOROUGH, PETIT  
 TRIANON

Height,  $9\frac{3}{4}$  inches; length,  $13\frac{3}{4}$  inches.



19C—STREET SCENE, SWITZERLAND

*Height, 16¾ inches; width, 10½ inches.*

20 { STATUE AT VERSAILLES  
*Height, 11 inches; width, 8½ inches.*  
BENCH AT VERSAILLES

21 { STATUE OF CERES, SKETCH AT  
VERSAILLES  
*Height, 12½ inches; width, 9 inches.*  
TERRACE OF THE ORANGERIE,  
VERSAILLES  
*Height, 10 inches; length, 15½ inches.*

## OIL PAINTINGS

22—THE SHEIK'S DAUGHTER

*Height, 8 inches; width, 5 inches.*

23—ON THE DEERFIELD RIVER

*Height, 7½ inches; length, 11½ inches.*

24—AT AUVERS (NEAR DAUBIGNY'S  
HOME)

*Height, 11½ inches; length, 12½ inches.*

25—NYMPH AND SATYRS

*Height, 11½ inches; length, 17½ inches.*

26—A GARDEN OF POPPIES

*Height, 11 inches; length, 21 inches.*

27—A CORRIDOR IN THE CLUNY  
MUSEUM

*Height, 17 inches; width, 12 inches.*



28—STUDY, INTERIOR AT ÉCOUEN

*Height, 17½ inches; width, 12 inches.*

29—AUTUMN LANDSCAPE, DEERFIELD

*Height, 13 inches; length, 25½ inches.*

30—A COUNTRY ROAD

*Height, 18 inches; length, 29 inches.*

31—GATHERING MOUNTAIN LAUREL

*Height, 19½ inches; length, 29½ inches.*

32—THE MISSION SUNDAY SCHOOL

*Height, 35 inches; length, 60 inches.*

# ORIGINAL PASTELS

## PASTEL—HENRY TYRRELL

Exquisite art! that tak'st for the bestowing  
Of fadeless charm on evanescent things  
The powd'rous pigment from the night-moth's wings  
And ray-borne dust with all the sunset glowing—  
Thou steal'st the pollen from red poppies blowing—  
Bloom o' the untouched grape—the haze that clings  
To woods Autumnal; and for brush, the Spring's  
First pussy-willow in the marsh brake growing:

Thine be the miracle to paint her face,  
With eyelids closed as if but newly kissed  
And the faint blush like roses through a mist,  
And, oh, diviner far, the radiant grace  
Of that swift look which did no longer dwell  
Than one sweet word which on our silence fell.

### 33—THE RED APPLE

*Height, 16 inches; width, 12½ inches.*

### 34—BERYL

*Height, 23½ inches; width, 18½ inches.*

### 35—OUT OF WORK

*Height, 18½ inches; width, 14¾ inches.*



36—LAVINIA

*Height, 19 inches; width, 13 inches.*

37—A LITTLE EVE

*Height, 19½ inches; width, 17 inches.*

38—DORIS

*Height, 20 inches; width, 14 inches.*

39—GRETCHEN

*Height, 22½ inches; width, 17½ inches.*

40—BABETTE

*Height, 20½ inches; width, 16½ inches.*

41—GUENN

*Height, 20 inches; width, 13 inches.*

42—BELLAROA

*Height, 20 inches; width, 16 inches.*

43—A JOLLY GIRL

*Height, 20½ inches; width, 16½ inches.*

44—LUCETTE

*Height, 21½ inches; width, 13½ inches.*



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NO. 54—THE TOREADOR'S DAUGHTER



45—QUAI VOLTAIRE

*Height, 21 inches; width, 16½ inches.*

46—ISOTTA

*Height, 21½ inches; width, 17½ inches.*

47—VANNA

Vanna—the Madonna of the Peach-tree—Bellaroba and Ippolita were suggested by Maurice Hewlett's "Little Novels of Italy."

*Height, 22½ inches; width, 14 inches.*

48—LADY ELEANOR

*Height, 22½ inches; width, 14 inches.*

49—LUCILE

*Height, 22 inches; width, 18 inches.*

50—LILITH

*Height, 23 inches; width, 19 inches.*

51—BEATRIX

*Height, 23½ inches; width, 19½ inches.*

52—ALLEGRO

*Height, 23½ inches; width, 19½ inches.*

53—A COW BOY

*Height, 23½ inches; width, 19 inches.*

54—THE TOREADOR'S DAUGHTER †

*Height, 24 inches; width, 20½ inches.*

55—MISS JERRY

*Height, 24¾ inches; width, 20½ inches.*

56—PEARLS AND LILIES

*Height, 21½ inches; length, 26½ inches.*

57—AFTERGLOW

*Height, 17 inches; length, 28 inches.*

58—IPPOLITA

*Height, 26½ inches; width, 21 inches.*

59—HELEN

*Height, 27 inches; width, 22 inches.*

60—GIRL WITH PARROT

*Height, 28½ inches; width, 22 inches.*

61—THE DÉBUTANTE

*Height, 27¼ inches; width, 21½ inches.*





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No. 68—A CHERUB

62—SANTA PLACIDA

*Height, 13½ inches; width, 9½ inches.*

63—A MESSENGER OF SUMMER

*Height, 39½ inches; width, 29 inches.*

64—A MERRY MAID

*Height, 37 inches; width, 21 inches.*

65—THE COMING STORM

*Height, 29 inches; length, 47 inches.*

66—THE ANTIQUARY'S DAUGHTER

*Height, 45 inches; width, 36 inches.*

67—HESITATION

*Height, 59 inches; width, 31 inches.*

68—A CHERUB †

*Diameter, 19½ inches.*

69—ANGELICA

*Height, 16½ inches; width, 13½ inches.*

70—CHILD'S HEAD

*Height, 17½ inches; width, 13½ inches.*



71—HOURS OF IDLENESS

*Height, 5 inches; length, 8½ inches.*

72—IN PENSIVE THOUGHT

*Height, 29 inches; width, 24 inches.*

73—THE BURGOMEISTER'S DAUGHTER

*Height, 25 inches; width, 19 inches.*

74—PHŒBE †

*Height, 35½ inches; width, 28 inches.*

75—PSYCHE

*Height, 23 inches; width, 18½ inches.*

76—ROSALIA

*Height, 20½ inches; width, 16½ inches.*

77—STUDY FROM THE NUDE,  
UNFINISHED

*Height, 25 inches; width, 17 inches.*

78—THE SHEPHERDESS—STUDY FOR  
A DECORATION

*Height, 26½ inches; width, 21½ inches.*

79—REGRET

*Height, 23½ inches; width, 19 inches.*



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No. 74—PHOEBE

80—A GYPSY

*Height, 24½ inches; width, 19 inches.*

81—LÉONANIE

*Height, 25 inches; width, 17½ inches.*

82—GLORIA IN EXCELSIS DEI

*Height, 26½ inches; width, 21½ inches.*

83—THE CARD HOUSE

*Height, 21 inches; length, 27½ inches.*

84—SAD MEMORIES

*Height, 25½ inches; width, 20 inches.*

85—ANNEKE

*Height, 27½ inches; width, 17½ inches.*

86—LA MARQUISE

*Height, 28 inches; width, 23 inches.*



# COPIES IN PASTEL

## OF WORKS BY CELEBRATED MASTERS

### EARLY ENGLISH SCHOOL

Etty (William), R.A.	1787-1849
Gainsborough (Thomas), R.A.	1727-1788
Hoppner (John), R.A.	1759-1810
Lawrence (Sir Thomas), P.R.A.	1769-1830
Lely (Sir Peter),	1618-1680
Raeburn (Sir Henry), R.A.	1756-1823
Reynolds (Sir Joshua), P.R.A.	1723-1792
Romney (George),	1734-1802
Russell (John), R.A.	1745-1806
Winterhalter (Frederick),	1800-1873

### 87—PORTRAIT OF THE PRINCESS MARY, DAUGHTER OF JAMES II

After Sir Peter Lely. Hampton Court.

*Height, 27½ inches; width, 22 inches.*

### 88—PORTRAIT OF A LADY

After George Romney.

*Height, 24 inches; width, 24 inches.*



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No. 90—GIRL WITH CHERRIES

89—*PORTRAIT OF MR. ANGERSTEIN*

After Sir Thomas Lawrence, P.R.A. (Portion.)  
From the original painting in the Louvre. The Angerstein collection of paintings formed the nucleus of the National Gallery, London.

*Height, 37½ inches; width, 31½ inches.*

90—*GIRL WITH CHERRIES* †

After John Russell, R.A. (England's most famous pastellist). From the original pastel in the Louvre.

*Height, 23 inches; width, 17½ inches.*

91—*ROBINETTA*

After Sir Joshua Reynolds. National Gallery, London.

*Height, 27½ inches; width, 22½ inches.*

92—*QUEEN VICTORIA (AS A GIRL)* †

After Frederick Winterhalter.

*Height, 24½ inches; width, 19½ inches.*

93—*THE HONORABLE MRS. GRAHAM*

After Thomas Gainsborough, R.A. From the painting in the Edinburgh Gallery (half length).

*Height, 35 inches; width, 27½ inches.*



94—*MUSIDORA*

After Thomas Gainsborough, R.A. Sketch from the painting in the National Gallery, London.

*Height, 25 inches; width, 20½ inches.*

95—*THE COUNTESS OF GRAMMONT,  
SISTER OF SIR ANTHONY HAMILTON*

After Sir Peter Lely. Original in the collection of famous beauties made for Charles II at Hampton Court Palace.

“In days of ease when now the weary sword  
Was sheathed, and luxury with Charles restored,  
Lely on animated canvas stole  
The sleepy eye that spoke the melting soul.”

*Height, 27½ inches; width, 22 inches.*

96—*THE INFANT SAMUEL* †

After Sir Joshua Reynolds. National Gallery, London.

*Height, 19 inches; width, 14 inches.*

97—*PORTRAIT OF MRS. URQUHART*

After Sir Henry Raeburn.

98—*PORTRAIT OF A LADY*

After Sir Joshua Reynolds. South Kensington Museum.

*Height, 27½ inches; width, 21½ inches.*



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No. 99—CHILD BAILLIE

## A—MISS BAILLIE †

*Height, 27 inches; width, 21½ inches.*

## B—CHILD BAILLIE †

After Gainsborough. These portraits form part of the Baillie Family Group in the National Gallery, London.

100—PORTRAIT OF QUEEN CHARLOTTE,  
WIFE OF GEORGE III OF ENGLAND  
AND DAUGHTER OF CHARLES, DUKE  
OF MECKLENBURG-STRELITZ

From the oil painting by Gainsborough in the South Kensington Museum.

*Height, 28½ inches; width, 23 inches.*

## 101—PORTRAIT OF LADY IN WHITE

After Sir Henry Raeburn, R.A. Full length, standing figure with landscape background, in the National Gallery, London.

*Height, 29½ inches; width, 15 inches.*

## 102—PORTRAIT OF MISS LINWOOD

After John Hoppner, R.A. Original in the South Kensington Museum.

*Height, 25 inches; width, 21 inches.*



103—*PORTRAIT OF THE COUNTESS  
OF OXFORD*

After John Hoppner, R.A. Original in the  
National Gallery, London.

*Height, 26 inches; width, 21 inches.*

104—*INNOCENCE*

From an oil study by William Etty in the South  
Kensington Museum.

*Height, 17 inches; width, 12½ inches.*



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No. 105—MADONNA AND CHILD

## COPIES IN PASTEL

### VARIOUS SCHOOLS

Bellini (Gentile),	1426-1507
Botticelli (Sandro Filipepi),	1446-1510
Carriera (Rosalba),	1675-1757
Liotard (Jean Étienne),	1702-1789
Mengs (Raphael),	1728-1779
Pellegrini (Antonio),	1675-1741
Raphael (Raphael Santi),	1483-1520
Rembrandt (Rembrandt van Ryn),	1606-1669
Van Dyck (Anthony),	1599-1641
Velasquez (Don Diego Rodriguez),	1599-1660

#### 105—*MADONNA AND CHILD*†

After the painting by Sandro Filipepi, called Botticelli, in the Salle des Sept Mètres. (Portion.)

*Height, 25 inches; width, 20 inches.*

#### 106—*PORTRAIT OF YOUNG MAN*

Attributed to Gentile Bellini. Salle des Sept Mètres, Louvre. From the collection of Louis XIV. Crowe and Cavalcasselle believe it to be the work of Cariani, a painter of Bergamo.

*Height, 15 inches; width, 12 inches.*



107—GIOVANNA TORNABUONI

From the fresco in the Palier Daru, Louvre, by Botticelli. In the original painting the Graces and the Virtues bring this lovely lady offerings of flowers.

“ Cette fresque provient de la Villa Lemmi (près de Florence). Elle a été peinte à l'occasion du mariage de Lorenzo Albizzi avec Giovanna Tornabuoni.”

Louvre catalogue.

*Height, 22½ inches; width, 14 inches.*

108—MADONNA AND CHILD †

Attributed to Raphael. The original of this pastel, concealed under an inferior painting in distemper, was purchased by Comte Ferlet de Bourbonne (its present owner) for five francs. Restoration disclosed the Madonna, recognized from engravings as a lost painting by Raphael. Owned in 1720 by the Duke of Orleans, Regent of France.

*Height, 31½ inches; width, 25 inches.*

109—CHERUBS, FROM THE SISTINE  
MADONNA

After Raphael. Dresden Gallery.

*Height, 17½ inches; length, 38 inches.*



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No. 108—RAPHAEL MADONNA

110—*PORTRAIT OF JEANNE D'ARAGON,  
WIFE OF PRINCE ASCANIO COLONNA*

Original in the Louvre. Vasari declares that Raphael made the head only, and that his pupil Giulio Romano painted the rest.

111—*PORTRAIT OF A YOUNG GIRL*

After Velasquez. Salle La Caze, Louvre.

*Height, 27 inches; width, 22 inches.*

112—*PORTRAIT OF HIMSELF BY  
RAPHAEL MENGES*

From the original pastel in the Dresden Gallery.

*Height, 20½ inches; width, 16½ inches.*

113—*PORTRAIT OF HENDRICKJI  
STOFFELS*

Louvre. After Rembrandt. "Rembrandt made a centre of light, and from this centre there was a radiation outward that lost itself in deep luminous shadows that enveloped, surrounded and gave the setting to the face or figure. He drove the light in full force upon the forehead, nose or chin—his backgrounds were sombre, brown or deep golden. It was a powerful method, the dramatic force of the stage applied to painting."—*Dr. John C. Van Dyke.*

*Height, 25 inches; width, 21 inches.*



114—*QUEEN WILHELMINA* †

After Tischbein. From the pastel in the Ryk's Museum, Amsterdam. She was wife of William I of Holland and niece of Frederick the Great.

*Height, 24 inches; width, 19 inches.*

115—*HEAD OF LADY*

After Rosalba Carriera. Louvre.

*Height, 25 inches; width, 21 inches.*

116—*MADONNA*

After unknown artist.

*Height, 14½ inches; width, 11 inches.*

117—*PORTRAIT OF LOUIS XV AS A BOY*

After Rosalba Carriera. Rosalba was a Venetian who, by her skilful use of pastel during a visit to France, gave that medium the vogue which it enjoyed in the eighteenth century.

*Height, 20 inches; width, 15½ inches.*

118—*PORTRAIT OF A LADY*

After Rosalba Carriera.

*Height, 20 inches; width, 16 inches.*



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NO. 114—QUEEN WILHELMINA

119—*THE COUNTESS POTOCKA* †

From the pastel by an unknown artist. In the Engraving Department of the Royal Museum of Art, Berlin.

*Height, 21 inches; width, 16 inches.*

120—*PORTRAIT OF TYROLESE LADY*

After Rosalba Carriera. Original in the Dresden Gallery.

121—*VENETIAN LADY*

From original pastel by Rosalba Carriera in the Dresden Gallery.

*Height, 16 inches; width, 13 inches.*

122—*THREE GRACES*

After Pellegrini. Originally painted for John Law, now in the Louvre.

*Height, 39 inches; width, 33 inches.*

123—*THE PRETTY READER*

Copy of a portion of the pastel by Liotard in the Dresden Gallery. The original is on parchment as is this copy.

*Height, 10½ inches; width, 7 inches.*



124—PORTRAIT OF HIMSELF BY  
ANTHONY VAN DYCK †

Gallery of Portraits, Louvre.

*Height, 19 inches; width, 16½ inches.*



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No. 119—THE COUNTESS POTOCKA

SECOND EVENING'S SALE  
FRIDAY, JANUARY 22ND  
AT THE AMERICAN ART GALLERIES  
BEGINNING PROMPTLY AT 8 O'CLOCK

## WATER COLORS

125—HOURS OF IDLENESS

*Height, 5 inches; length, 8½ inches.*

126—GATE OF JUSTICE, ENTRANCE  
TO THE ALHAMBRA

*Height, 10 inches; width, 8 inches.*

127—MUCKROSS ABBEY, KILLARNEY

*Height, 8 inches; length, 12 inches.*

128—FOUNTAIN STATUE AT VERSAILLES

*Height, 9 inches; length, 11½ inches.*

129—MONT ST. MICHEL

*Height, 9 inches; length, 13 inches.*



130—WINDSOR CASTLE, FROM THE  
ETON CRICKET GROUND

*Height, 9 inches; length, 13½ inches.*

131—MEETING OF THE WATERS,  
LAKE OF KILLARNEY

*Height, 9½ inches; length, 13 inches.*

132—SKETCH AT AVALLON, BURGUNDY

*Height, 10 inches; length, 13½ inches.*

133—THE GHENT GATE AT BRUGES

*Height, 10 inches; length, 14 inches.*

134—ALLÉE AT VERSAILLES

*Height, 11 inches; width, 9 inches.*

135—A BIT OF HOLLAND

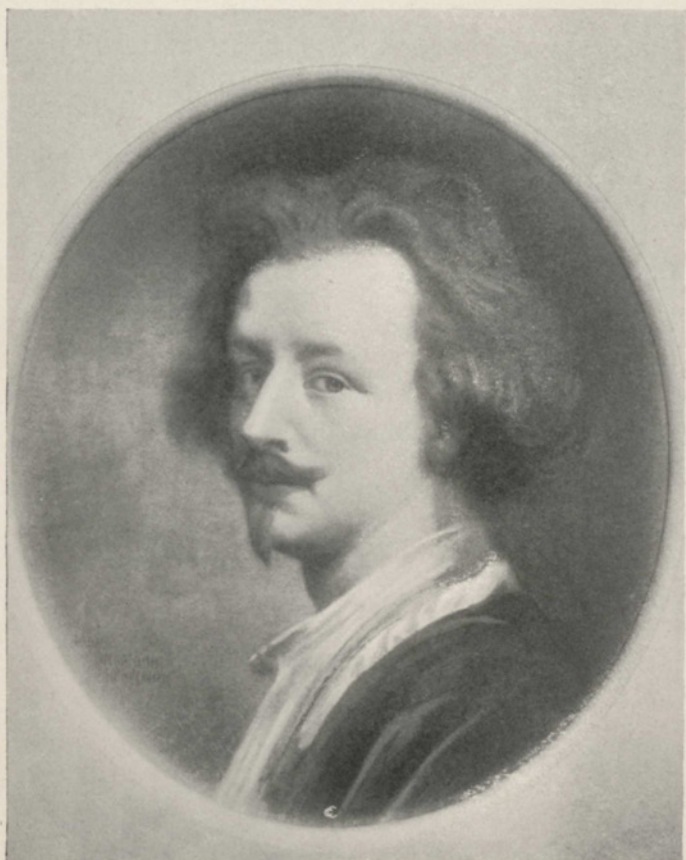
*Height, 11½ inches; width, 9 inches.*

136—IN THE TUILERIES GARDEN

*Height, 14 inches; width, 9½ inches.*

137—ON THE SEINE, PAVILLON DE  
FLORE

*Height, 10½ inches; length, 16½ inches.*



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No. 124—ANTHONY VAN DYCK

138—THE FOUNTAIN OF NEPTUNE,  
VERSAILLES

*Height, 11 inches; length, 17 inches.*

139—DELFT

*Height, 11 inches; length, 17 inches.*

140—A CASTLE OF AUVERGNE

*Height, 14 inches; width, 10 inches.*

141—DUTCH WINDMILL

*Height, 17 inches; width, 10½ inches.*

142—WINDMILL AT LEYDEN

*Height, 12 inches; length, 18 inches.*

143—A BREEZY DAY

*Height, 12 inches; length, 20 inches.*

144	{	TERRACE AT VERSAILLES	<i>Height, 9 inches; length, 11 inches.</i>
		TERRACE AT VERSAILLES	<i>Height, 9 inches; length, 11 inches.</i>



- 145 { VASE WITH FAUNS FOR HANDLES  
*Height, 11 inches; width, 8½ inches.*  
 VIEW OF ENTRANCE TO PALACE  
 OF VERSAILLES  
*Height, 7 inches; length, 11 inches.*

- 146 { AUTUMN AT VERSAILLES  
*Height, 7 inches; length, 9½ inches.*  
 VASES IN GARDEN OF VERSAILLES  
*Height, 9 inches; length, 11 inches.*

- 146A—THE OLD GATE INN, COOKHAM,  
 ENGLAND  
*Height, 8¾ inches; length, 11¾ inches.*

- 146B—STREET IN CHÂTEAUDUN  
*Height, 12 inches; width, 9 inches.*

## OIL PAINTINGS

147—THE WILLOW WHISTLE

*Height, 7½ inches; length, 11½ inches.*

148—THE TRAMP

*Height, 10½ inches; width, 8 inches.*

149—AN IDYL, OCTOBER

*Height, 10 inches; length, 17½ inches.*

150—FOUNTAIN AT VERSAILLES

*Height, 12½ inches; length, 17 inches.*

151—RENAISSANCE ROOM AT THE  
LOUVRE

*Height, 16 inches; width, 12½ inches.*

152—STUDY, INTERIOR AT ÉCOUEN

*Height, 18½ inches; width, 12 inches.*

153—THE FORD, DEERFIELD

*Height, 15½ inches; length, 29½ inches.*

153A—THE COQUETTE

*Height, 17 inches; length, 21 inches.*

154—ODALISQUE

*Height, 19½ inches; length, 23 inches.*

155—APPLE TREE IN BLOSSOM

*Height, 26 inches; length, 31½ inches.*

156—OPHELIA

Awarded medal at New Orleans Exposition of  
1885.

*Height, 72 inches; width, 41 inches.*





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No. 168—MADONNA AND CHILD

## ORIGINAL PASTELS

### 157—STILL WATERS

*Height, 12½ inches; width, 9 inches.*

### 158—MARINE

*Height, 16½ inches; width, 13½ inches.*

### 159—A SIREN

*Height, 18 inches; width, 11 inches.*

### 160—A JOLLY GOOD FELLOW

(Water Color)

*Height, 18 inches; width, 13 inches.*

### 161—OLGA

*Height, 19 inches; width, 11 inches.*

### 162—GIRL WITH VIOLETS

*Height, 19½ inches; width, 16 inches.*

### 163—THERESA

*Height, 21½ inches; width, 15½ inches.*

164—A MAID OF HONOR

*Height, 21½ inches; width, 16½ inches.*

165—THE GREEK GIRL'S GIFT

*Height, 22½ inches; width, 13½ inches.*

166—MYRTO

*Height, 22½ inches; width, 14 inches.*

167—PEARL

*Height, 22 inches; width, 17½ inches.*

168—MADONNA AND CHILD †

*Height, 21 inches; width, 21 inches.*

168A—MADONNA

*Height, 47 inches; width, 34½ inches.*

169—GOODY TWO SHOES

*Height, 24 inches; width, 17½ inches.*

170—AUTUMN

*Height, 23½ inches; width, 19½ inches.*





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No. 179—MY LADY DISDAIN

171—THREE IDEAL HEADS (INTENDED  
AS DECORATION FOR A MUSIC  
ROOM)

A—THE TRIANGLE

*Height, 26½ inches; width, 21 inches.*

B—PAN PIPES

*Height, 27½ inches; width, 21 inches.*

C—THE FLUTE

*Height, 27½ inches; width, 21 inches.*

172—EASTER

*Height, 23½ inches; width, 19 inches.*

173—PORTRAIT OF MISS MARY  
MANNERING AS DAPHNE

*Height, 38½ inches; width, 21 inches.*

174—AN ALLEGORY

*Height, 41 inches; width, 23 inches.*

175—IN JOYOUS ANDALUSIA

*Height, 47½ inches; width, 29½ inches.*

176—A COURT LADY

*Height, 22 inches; width, 17½ inches.*

177—THREE DECORATIONS FOR A DINING  
ROOM—THE GODDESSES OF GOOD  
CHEER

A—A NEREID

B—DIANA

C—HEBE

*Each: height, 35½ inches; length, 71½ inches.*

178—BRUNETTE

*Height, 20 inches; width, 16 inches.*

179—MY LADY DISDAIN †

*Height, 30 inches; width, 23½ inches.*

180—IN DREAMLAND †

*Height, 25 inches; width, 19 inches.*

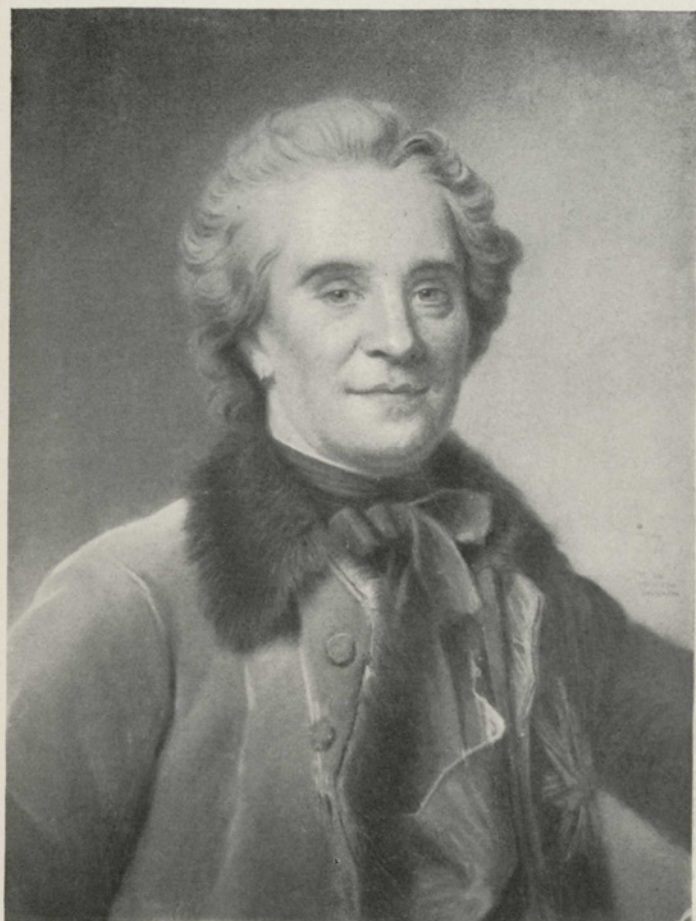
181—MORS ET VITA

*Height, 22 inches; length, 26½ inches.*

182—POPPIES

*Height, 23½ inches; width, 17½ inches.*





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NO. 188—MAURICE OF SAXONY, "MARSHAL SAXE"

183—PORTRAIT OF MISS GRACE  
KIMBALL AS BETTY LINDLEY

Exhibited at the Paris Salon, 1894.

*Height, 27 inches; width, 22 inches.*

184—REVERIE

*Height, 20 inches; width, 16 inches.*

185—STUDY IN BLUE AND GOLD

*Height, 25½ inches; width, 16 inches.*

186—MABEL

*Height, 14½ inches; width, 12 inches.*

187—VIOLETTA

*Height, 25 inches; width, 20 inches.*

# COPIES IN PASTEL

## FRENCH MASTERS

Boucher (François),	1704-1770
Cabanel (Alexandre),	1823-
Chaplin (Charles Joshua),	1835-
Chardin (Jean Baptiste Simeon),	1699-1779
David (Jacques Louis),	1748-1828
Drouais (Germain Jean),	1763-1788
Fragonard (Jean Honoré),	1732-1806
Gérard (François Pascal Siméon),	1770-1837
Greuze (Jean Baptiste),	1755-1805
Gros (Antoine Jean), Baron,	1771-1835
Largillière (Nicolas),	1656-1746
La Tour (Maurice Quentin),	1704-1788
Mignard (Pierre),	1612-1695
Nattier (Jean Marc),	1685-1766
Perroneau (Jean Baptiste),	1715-1783
Prudhon (Pierre),	1758-1823
Raoux (Jean),	1677-1734
Rigaud (Hyacinthe),	1659-1743
Van Loo (Charles André, dit Carle),	1705-1765
Vigée-Le Brun (Élisabeth Louise),	1755-1842

### 188—MAURICE OF SAXONY, MARSHAL OF FRANCE ("MARSHAL SAXE")†

From original pastel by La Tour in the Dresden Gallery.

*Height, 22 inches; width, 17 inches.*





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No. 196—MADAME SOPHIE

189—VENUS

After Boucher.

*Height, 15½ inches; width, 12½ inches.*

190—PORTRAIT OF MADAME DE  
POMPADOUR (LATE IN LIFE)

After Drouais.

*Height, 23 inches; width, 19 inches.*

191—PORTRAIT OF MADAME DE  
POMPADOUR

After François Boucher.

*Height, 25 inches; width, 21 inches.*

192—VULCAN'S SMITHY (LES FORGES  
DE VULCAIN)

After the painting by François Boucher. Salle La Caze, Louvre. Purchased by Madame de Pompadour for Louis XV. Signed F. B., and dated 1747.

*Height, 27 inches; width, 22 inches.*

193—CUPID

From Les Forges de Vulcain. After Boucher.  
"One of the most adorable of the *petits amours* which fluttered in showers from Boucher's inexhaustible palette."

*Height, 11½ inches; length, 15½ inches.*

194—*PORTRAIT OF CHARDIN BY  
HIMSELF*

From the original in the Louvre. "He looked at the world very originally through and over those round, horn-bowed spectacles of his, with a very shrewd and very kindly and sympathetic glance too; quite untinctured with prejudice. One can read his artistic isolation in his countenance with a very little exercise of fancy."—*W. C. Brownell* in "*French Art*."

*Height, 17 inches; width, 14 inches.*

195—*STILL LIFE*

After Jean Baptiste Siméon Chardin. Louvre.

*Height, 14½ inches; length, 17½ inches.*

196—*MADAME SOPHIE †*

After Nattier. Museum of Versailles.

*Height, 24 inches; width, 19 inches.*

197—*MADAME DE CHÂTEAUX  
AS AURORA*

After Nattier.

*Height, 31 inches; length, 22 inches.*

198—*LOUISE DE LORRAINE, PRINCESSE  
DE TURENNE*

After Nattier. At Versailles.

*Height, 24 inches; width, 21 inches.*





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NO. 205—HENRIETTE DE BOURBON CONTI,  
DUCHESSÉ D'ORLÉANS

199—*MADAME BOUCHER D'ORSAY* †

After J. Raoux.

*Height, 28½ inches; width, 23 inches.*

200—*GIRL READING A LETTER*

After J. Raoux.

*Height, 28 inches; width, 22 inches.*

201—*PORTRAIT OF MADAME CHARDIN*

After the pastel by Jean Baptiste Siméon Chardin. Original in Pastel Room of the Louvre. Chardin did not take up pastel painting until he was over seventy.

*Height, 15 inches; width, 12 inches.*

202—*PORTRAIT OF LOUIS XV* †

After La Tour. Original in the Louvre.

*Height, 25 inches; width, 20½ inches.*

202A—*PORTRAIT OF F. P. CRÉQUI, THE  
YOUNG DUC DE LESDIGUIÈRES*

After Hyacinthe Rigaud.

*Height, 28 inches; width, 23 inches.*

203—*PORTRAIT OF Mlle. DE BLOIS*

*AS A CHILD*

She was the daughter of Louis XIV and Made-moiselle de Vallière, and married, in 1680, Louis Armand, Prince de Conti, nephew of the Grand Condé. The original by Mignard is in the Museum of Versailles.

*Height, 28½ inches; width, 23 inches.*

204—*MADAME DE MONTESPAN*

After a portrait by an unknown artist at Versailles.

*Height, 28 inches; width, 23 inches.*

205—*HENRIETTE DE BOURBON CONTI,  
DUCHESS D'ORLÉANS* †

After Jean Marc Nattier. Musée de Versailles. Henriette de Bourbon Conti was accredited the most beautiful and coquettish woman at the court of Louis XV. Nattier painted her a number of times. His portrait of her as Hebe is at Chantilly. She married Louis Philippe, Duc d'Orléans, and was the mother of Philippe Égalité.

*Height, 27 inches; width, 21½ inches.*

206—*MADAME HENRIETTE AS FLORA  
IN BLUE DRAPERY*

*Height, 25 inches; length, 31 inches.*

207—*MADAME ADELAIDE AS DIANA  
IN PINK*

These paintings are in Nattier's characteristic allegorical manner. The originals are in the bed chamber of Louis XV at Versailles.

*Height, 25 inches; length, 31 inches.*

208—*MADAME ADELAIDE*

After Nattier. Louvre.

*Height, 25 inches; width, 20½ inches.*





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NO. 214—LOVE'S TARGET

209—UNKNOWN LADY IN RED CLOAK

After Nattier.

*Height, 29½ inches; width, 24½ inches.*

210—UNKNOWN LADY AS DIANA

Louvre. After Largillière. Largillière had had an exceptional training in Antwerp, where from childhood he absorbed Rubens, beginning the serious profession of art at the age of twelve, and passing to England to become the assistant of Lely (1674-1680). Lady Dilke says of him: "Largillière was the herald of the new century. His sitters may wear the dress of the dying reign, but their painter treats it with a flourish which animates—as Monsieur Mantz has noted—the very disposition of their well-ordered wigs."

*Height, 30½ inches; width, 24½ inches.*

211—MADAME HENRIETTE, DAUGHTER  
OF LOUIS XV

After Nattier. This head is from the great canvas at Versailles, in which the princess in magnificent red brocade stiff with gold embroidery is playing the cello. Her face is pathetic, and the hollows of her cheeks show through the rouge. Imbert St. Amand says of her: "Delicate, tall and slender, her smile was melancholy, and her whole appearance bore the impress of fatality." She died early.

212—*DIANA AT THE BATH*

After François Boucher. From the picture now in Salle XVI of the Louvre. It was first shown in the Salon of 1742, the date of its painting.

*Height, 23 inches; length, 28 inches.*

213—*NYMPH OF DIANA*

After François Boucher.

*Height, 31½ inches; width, 25 inches.*

214—*LOVE'S TARGET* †

After François Boucher. Louvre.

*Height, 24½ inches; width, 21 inches.*

215—*LADY WITH MUFF*

From an oil painting by François Boucher in the Salle La Caze of the Louvre.

*Height, 21½ inches; width, 17½ inches.*

216—*THE DAUPHIN, SON OF LOUIS XV*

From the original pastel by La Tour in the Louvre.

*Height, 20½ inches; width, 15½ inches.*

217—*STUDY OF A LADY'S HEAD*

Original pastel in the collection of La Tour's works, some eighty in number, bequeathed by him





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NO. 226—MADAME DE POMPADOUR

to his native city, St. Quentin, France. Hamerton says: "In La Tour you have the master of the special pastel craft, and a wonderful craft it was in his hands, admirably adapted to his objects, to whom it lent a lightness and elegance which were the idealization of their own. The courtly graces of the eighteenth century, so remote from us now that they seem thirty generations back instead of three, the splendors of an aristocracy nearly at the end of its power but still retaining a style quite pure from democratic manners, found in this art of La Tour a record of itself so delicate that it seems as if the very air of the court were preserved in the tinted dust of his pastels."

*Height, 13½ inches; width, 9½ inches.*

#### 218—*PORTRAIT OF LAURENT CARS*

After Jean Baptiste Perroneau. Original in the Pastel Room of the Louvre. In his best work Perroneau is a worthy rival of La Tour.

*Height, 23½ inches; width, 19 inches.*

#### 219—*MADAME LOUISE* †

After Nattier. Dated 1748 at Versailles. This was her mother's favorite portrait. The Queen wrote to the Duchesse de Luynes, October 12, 1747: "The King surprised me by showing me the portraits of our children painted at Fontevrault. The two eldest are really beautiful, but I have never seen anything so agreeable as the little one. She has an affecting expression very remote from sadness. I have never seen anything so singular; she is touching, sweet, spirituelle."

*Height, 23½ inches; width, 19 inches.*



220—CHILD'S HEAD †

From an oil painting by Jean Baptiste Greuze.  
In the Salle Française of the Louvre.

*Height, 14½ inches; width, 11 inches.*

221—PORTRAIT OF FRANÇOIS BOUCHER

After Alexandre Roslin. Boucher's portrait painted by Roslin shows him as an aged man, but still gay and young in spirit. He wears a velvet coat and costly laces, his glance is piercing but kindly, and his smile tells us that he has just related one of the witty *risqué* stories with which he was wont to set the convivial table in a roar. But his raillery had no sting, for he was generous of his goods and of his praise, and to none more so than to his less successful brothers of the brush.

*Height, 28 inches; width, 22 inches.*

222—PORTRAIT OF MARIE LECZINSKA

After Charles André Van Loo (called Carle Van Loo).

*Height, 25 inches; width, 20 inches.*

223—UNKNOWN LADY

Van Loo.

*Height, 25 inches; width, 20½ inches.*

224—THE MARQUISE DE MONTESSON

From a portrait by an unknown artist.

*Height, 14½ inches; width, 11½ inches.*



## 225—HEAD OF A BOY

After Greuze.

*Height, 15½ inches; width, 12½ inches.*

## 226—PORTRAIT OF THE MARQUISE

DE POMPADOUR †

After Maurice Quentin de La Tour. From the upper half of the original painting in the Pastel Room of the Louvre. The De Goncourts wrote of this portrait: "She is in an apartment expressive of her enthusiasms, surrounded by her books and her bric-à-brac, the tapestry on the back of the fauteuil suggests the manufactories of Beauvais and of the Gobelins, whose directorship she secured Boucher, and the bulky volumes bound in calf at her elbow are the Encyclopædia, that monumental work of her reign. In brief, the room overflows with the symbols of the art and liberty of thought of which she was the patroness." . . . "Dressed in white satin brocaded with gold arabesques and bouquets of roses with full ruffles of lace at the elbows, and the corsage fastened by a 'ladder' or lacing of delicately tinted primrose ribbons. From her lightly powdered hair to her daintily slippered feet she is every inch the favorite. Her abstracted air, her attitude partly turned from the spectator, her slant glance aside and the lurking, triumphant smile as her alert attention catches a vague sound as of some opening door which announces the expected coming of the King, all explain the equivocal rôle which she played."

*Height, 24½ inches; length, 30½ inches.*

227—*GIRL WITH DOVE* †

J. B. Greuze. From the original painting in the Jones Collection at the South Kensington Museum.

*Height, 17 inches; width, 13½ inches.*

228—*MARIE ANTOINETTE AND CHILDREN*

Reduced copy of the painting at Versailles. After Madame Le Brun.

*Height, 28½ inches; width, 23 inches.*

229—*GIRL WITH CAT*

After Chaplin.

*Height, 28 inches; width, 17 inches.*

230—*GIRL WITH FOLDED HANDS* †

After Greuze.

231—*MADAME LE BRUN AND DAUGHTER*

After Mme. Élisabeth Louise Vigée-Le Brun. Original in the Salle des Sept Cheminées, Louvre.

*Height, 40 inches; width, 32½ inches.*

232—*MADAME LE BRUN AND DAUGHTER*

Reduced copy of the oil painting by Mme. Vigée-Le Brun now in the Portrait Gallery of the Louvre.

*Height, 25 inches; width, 21 inches.*





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No. 243—MADAME MOLÉ RAYMOND



233—*PORTRAIT OF MARIE ANTOINETTE  
AT TWENTY-TWO (WITH ROSE) †*

After Madame Le Brun. Versailles. The first  
of her portraits of the Queen.

*Height, 28 inches; width, 23 inches.*

234—*MARIE ANTOINETTE (HEAD WITH  
ELABORATE COIFFURE)*

After Madame Le Brun. Portion of painting  
at Versailles. (Attique Chimay.)

*Height, 27 inches; width, 21½ inches.*

235—*THE CHILDREN OF MARIE  
ANTOINETTE †*

After Madame Le Brun.

*Height, 23 inches; length, 28 inches.*

236—*MADemoiselle DORÉ*

From a painting in the South Kensington Mu-  
seum by an unknown artist.

*Height, 25½ inches; width, 20½ inches.*

237—*PORTRAIT OF ÉLISABETH LOUISE  
VIGÉE-LE BRUN*

By herself after the oil painting in the National  
Gallery, London.

*Height, 27½ inches; width, 22½ inches.*

238—*THE DAUPHIN, AFTERWARDS  
THE UNCROWNED LOUIS XVII*

The original pastel (restored) is now to be seen in the bed chamber of Marie Antoinette in the Petit Trianon. It is regarded as the work of Madame Le Brun, and was presented to France by the Empress Eugénie.

*Height, 23½ inches; width, 20 inches.*

239—*MARIE ANTOINETTE AS A GIRL †*

By an unknown Austrian painter.

*Height, 23 inches; width, 19 inches.*

240—*PRINCESSE DE LAMBALLE*

Copy of oil painting by unknown artist at Versailles.

*Height, 26 inches; width, 20½ inches.*

241—*MADAME RÉCAMIER*

After David. Reduction from the large painting in the Louvre.

*Height, 19½ inches; width, 23 inches.*

242—*MADAME RÉCAMIER*

Reduced from an oil painting by Gérard made in 1800. Owned by the city of Paris, and now in the Salon of the Prefect of the Seine.

*Height, 26½ inches; width, 22½ inches.*



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No. 249—THE YOUNG MUSICIAN



243—MADAME MOLÉ RAYMOND, OF  
THE COMÉDIE FRANÇAISE †

She holds a great muff, and the action is that of skating. From the painting by Madame Le Brun, in the "Salle des Sept Cheminées" of the Louvre.

*Height, 40½ inches; width, 32½ inches.*

244—CHARLES PHILIPPE DE FRANCE,  
COMTE D'ARTOIS (AFTERWARDS  
CHARLES X) AND MARIE ADE-  
LAIDE CLOTILDE XAVIER DE  
FRANCE (AFTERWARDS QUEEN OF  
SARDINIA)

They were brother and sister of Louis XVI.  
After Drouais.

*Height, 15 inches; width, 11½ inches.*

245—UNKNOWN LADY  
(Copy.)

*Height, 27½ inches; width, 23 inches.*

246—LADY WITH BOOK

After Fragonard.

*Height, 24 inches; width, 17½ inches.*

247—LA CHEMISE ENLEVÉE

After Fragonard.

*Height, 11½ inches; length, 16 inches.*

248—*STUDY FROM THE NUDE*

Prudhon.

*Height, 25½ inches; width, 17½ inches.*

249—*PORTRAIT OF A YOUNG MUSICIAN* †

(Mistakenly catalogued as Mozart.) Louvre.  
After Prudhon.

*Height, 24 inches; width, 20 inches.*

250—*REDUCTION OF DECORATION*

After Prudhon.

*Height, 14 inches; length, 24½ inches.*

251—*LETITIA RAMOLINO* ("MADAME  
MÈRE"), NAPOLEON'S MOTHER

From oil painting by Gérard now in the Versailles Historical Gallery.

*Height, 25 inches; width, 21 inches.*

252—*MARIE LOUISE* (SECOND WIFE  
OF NAPOLEON)

Fragment from the original painting by Gérard at Versailles.

*Height, 25 inches; width, 21 inches.*



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No. 253--NAPOLEON



253—*NAPOLEON AT THE BRIDGE OF*  
*ARCOLA* †

The young Napoleon snatches a flag from the hand of the wounded standard bearer and leads the troops to victory. The frame is decorated with the Napoleonic emblems, the eagles, standards, wreaths and initial N.

*Height, 24 inches; width, 21 inches.*

254—*CHILD WITH PUNCHINELLO*

After unknown artist.

*Height, 17½ inches; width, 14 inches.*

255—*BIRTH OF VENUS*

After Cabanel.

*Height, 24½ inches; length, 43½ inches.*

AMERICAN ART ASSOCIATION,

MANAGERS.

THOMAS E. KIRBY,

AUCTIONEER.





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T H E  
PARSIFAL TONE  
P I C T U R E S  
MARCIUS - SIMONS

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On View at the Galleries of  
M. KNOEDLER & CO.  
355 Fifth Avenue, New York  
From January the sixteenth on  
M C M I V



The  
Parsifal  
Tone Pictures



Marcus-Simons

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355 Fifth Avenue, N. Y.  
From Saturday, January 16th, on

# The Story of Parsifal

## *The Growth of Pity in a Human Soul*

**G**AMURET, the father of Parsifal, was killed in battle. To save her son from the same fate, Herzeleide, his mother, reared the boy in a wild, unknown country, in total ignorance of the world and its struggles. The warlike instinct was strong in the child, however, and he made for himself a bow and arrows.

One day, while hunting in the woods, he met three men on horseback. They seemed to him beautiful in their glittering armor. He asked them who they were and whence they came. But the Knights only laughed and rode away.

Then Parsifal forgot his home, his mother—everything. His whole life was absorbed in one idea, the finding of those Knights.

After weeks and weeks of fruitless search, the simple-minded lad, without knowing it, reached the lands of the Holy Grail. Here Wagner's drama commences.

Parsifal, wandering in the woods on the borders of a lake, sees grave and stately men walking about, robed in long mantles, marked on the left shoulder with the emblem of a white dove. Their appearance both astonishes and attracts him; when suddenly a swan, rising from the waters, awakens his hunter's instincts. Bending his bow, he sends an arrow whizzing through the air. He is immediately seized and brought before an aged man—half knight, half esquire—who, instead of punishing the culprit, asks him his name and whence he comes.—“That know I not,” replies the youth. Gurnemanz reproaches him for his cruelty, and, picking up the blood-stained bird, draws the attention of its slayer to his victim's anguished look.



Touched by an entirely new emotion, the youth breaks his bow and arrows. The solemn sound of distant bells is heard. And Gurnemanz, taking Parsifal by the arm, leads him away. Walking, as in a dream, Parsifal watches the landscape move past him. Little by little the forest trees give place to mighty boulders. These, in turn, change to massive halls hewn out of the living rock. The bells grow louder, and Parsifal at last finds himself with his guide in a great vaulted basilica, lighted from a dome. In the centre of the building stands an altar. From right and left come knights arrayed as the men whom he had once seen among the trees. Their brows are circled round with linen bands. Four of them bear in, on a couch, a man clad like themselves, who seems to be their King. These are followed by three youths carrying a veiled shrine, which they place on the altar. The knights, seating themselves before the altar at two semi-circular tables, cry in unison: "Amfortas! Amfortas! Uncover the Holy Grail!"

But the King answers: "No, I cannot. I am unworthy, for I am a sinner. I have loved sin, and I am tortured with desire." As he speaks, he points to a wound which bleeds in his breast, and seems to feel terrible agony.

Then, in the depths of the basilica, a strange, unearthly voice is heard exclaiming: "Amfortas! Amfortas! Unhappy sinner, do thy office, though thou suffer. Shall I again see the Grail to-day and live? Or must I die denied the Saviour's blood?"—"Father, father," comes the answer of the King, "do thou once more officiate and let me die!"

Again the solemn voice exclaims: "In the tomb I live, through the Saviour's grace. Too feeble am I now to serve. Do thou thy duty and atone for thy sin! Uncover the Grail!"

Although pale with awe, Amfortas obeys. He bids his acolytes remove the veil that enshrouds the shrine. A crystal cup is thus revealed. Taking it in his hands,



Amfortas raises it, making the sign of the Cross as he replaces it upon the altar. The liquid in the cup begins to glow as a mysterious gloom pervades the hall. A crimson light soon radiates from the vessel. The knights bow their heads in prayer, and voices from above sing: "Take of My blood, take of My body. This do in remembrance of Me." The acolytes then distribute loaves of bread to the knights and fill their cups with wine from great golden ewers. Meanwhile, the King sinks back upon his couch. The light of day returns, and the knights go, as they had come, bearing away Amfortas and preceded by the Shrine, with the sacred Cup. Throughout the scene, Parsifal has stood mute and motionless. Gurnemanz asks him harshly if he understands what he has seen; and when the youth shakes his head negatively, the old esquire thrusts him out in anger, saying: "Then art thou nothing but a fool! Leave thou our swans in future in peace, and seek for thyself, thou gander, a goose." But from the dome, a voice is heard, singing the mystic promise:

"By pity enlightened, a guileless fool—

Wait, wait for him my chosen tool."

What Parsifal had not understood, is unfolded to us in the course of Wagner's music-drama. The Holy Grail is the Cup which Christ used at the Last Supper and in which Joseph of Arimathea received His Blood at the foot of the Cross. After the death of the Saviour, angels had taken it up to Heaven, together with the Spear with which Longinus pierced Christ's side. Later, they had confided them to a sainted knight named Titurel, who founded the Order of the Grail to guard the treasures. As Titurel has grown old and feeble, his son Amfortas has succeeded him. From the precious Cup and from the blessed Spear flow vivifying strength and wondrous virtues.

Already, however, a redoubtable enemy is plotting the ruin of the Grail knights. The pagan Klingsor was once ambitious to rule the saintly brotherhood, admis-

sion to which was denied all who were not chaste and pure. Being unable to curb his passions, he was repulsed and has vowed vengeance upon the knights. An adept in all the occult sciences and a great magician, he has caused a magnificent Moorish castle to arise in the vicinity of the Grail Temple and filled its gardens with beautiful sirens, like unto tropical flowers, to allure the knights, who, if seduced, were lost to the Grail and to its holy mission. Amfortas had fought his evil foe with the sacred Spear, which gives victory. But Klingsor had opposed to him a woman of entrancing beauty, and Amfortas had succumbed to her charms. As Amfortas lay in her arms, Klingsor seized the lance and dealt him with it an incurable wound. The Spear is now in Klingsor's hand. The Grail is in danger. The knights are terrified, and their King suffers the agony of vain remorse. "By pity enlightened, a guileless fool—Wait, wait for him, my chosen tool," is the only hope that the Grail offers in answer to his prayers. Parsifal, seeming such a fool, was believed by Gurnemanz to be the coming healer. Disappointed in his hope, the old man has thrust him out into the world to become a prey to the temptations which lie in wait for him.

In the second act of the music-drama, we are in the enchanted castle, at the summit of a tower. Klingsor, looking in a large magical mirror, in which he sees all that is going on in the world, commences an incantation. "Out of the abyss, come to me! Your master calls! She-Devil! Rose of Hell! Herodias once wast thou—Kundry now thou art!" As he speaks, a woman rises from the depths, bathed in blue light. Under the spell, she writhes; uttering shrieks of demoniacal woe, mingled with laughter.

Who is this strange creature? In times gone by she was that Herodias who mocked at Christ on his way to Golgotha, and who was condemned for this to eternal, hellish laughter. She can only be saved by the



pity of a pure human love. She seems to have two souls and two lives. In one phase of her being, nothing can satisfy her desires: she possesses all the witchery of the most seductive love. But no sooner is her aim attained, than her devilish laughter scoffs at her victim and reveals her own torment. She it was who, at the bidding of Klingsor, had seduced Amfortas. In the other phase of her dual existence, Kundry craves to serve the good. She roams the world in search of healing balsams for the suffering Amfortas. Dressed like a wild gypsy, half nude, a snake entwining her scant garments, she seeks to atone. Her efforts, however, are useless. When the hour comes, the watchful Klingsor puts her to sleep, only to awaken her to some new mission of lust and damnation. It is one of these errands which Kundry now endeavors to evade, as the magician sees from afar, through the window of the tower, a new victim—a pure (Parsi) innocent (Fal) youth. A dangerous smile lights up Kundry's face. She is awake. "The boy is beautiful, and he draws near," exclaims Klingsor. Kundry, laughing in exultation, vanishes.

We are in the enchanted garden. The frightened flower-maidens call to each other and rush about, like bees swarming in a disturbed beehive. Their knight-lovers, who have opposed the coming of Parsifal, have been conquered by the youth who now stands facing them. Seeing that he does not harm them, they laugh and gather round him, asking him to play with them, as they cling to him with caressing and entwining arms. Suddenly the voice of Kundry is heard crying: "Parsifal, Fal Parsi!" Reclining in all her loveliness on a bed of flowers, she appears to the hero's astonished gaze. She recalls to him the kisses of his mother, the sad Herzeleide, and she describes that mother's death of sorrow at his flight. Parsifal falls on his knees in an agony of regret. Then Kundry, throwing her arms around his neck, gives him a long, passionate kiss.



But Parsifal, rising with a wild cry, exclaims: "The wound, the wound! It is the wound that burns in my breast. This is the voice that called him. This is the look which enthralled him—the waving curls—the lips that gave the accursed kiss! Away from me! The Saviour's lamentation I distinguished, His lamentation for the polluted Sanctuary. And I—oh, fool, oh, coward, hither fled! Redeemer, Saviour, Gracious Lord, what can retrieve my crime abhorred?" Kundry renews her temptation, but Parsifal repels her and implores her to seek God's salvation. Only by helping him to redeem Amfortas and save the Grail can she herself be redeemed. Let her show him the forgotten road that leads to the Temple.

"One single hour with me," answers the enchantress, "and the longed-for path thou shalt straight-forward see. He who once by my kiss was lost did give me wisdom! And against thyself I will direct the Spear, should thy pity go to the sinner. Pity, pity! Only one hour, and I will show thee the way!" She enfolds him with her arms, only to be again repelled. And, in a frenzy, she calls Klingsor to her assistance. At her summons, the magician appears, holding the Holy Spear in his hands. "Halt!" he cries. "The right way is lost to thee! Thus do I curse thee, fool, with the Master's Spear."

And Klingsor hurls the weapon at Parsifal.

But the lance remains suspended in mid-air, and Parsifal, clutching it, describes the sign of the Cross. "Thus do I exorcise thy power. The wound thou mad'st shalt yet be healed. Crumble to ruin, all thy vain display."

In an instant the magic castle, the gardens and the sirens who have clustered around Klingsor vanish, leaving but a desert waste, while Parsifal, turning to the still defiant Kundry, says: "Thou know'st where only we shall meet again."

The enchantress sinks to the earth, uttering a shriek of despairing agony.

### Act III.

This brings us to the third act. It opens as an idyll of peace. We are in a meadow stretching far away in the direction of the hidden Temple. Between moss-grown stones runs a spring of pure water. Gurnemanz, the old follower of Titurel, has turned hermit. Issuing from his hut, he hears moans, and discovers Kundry asleep among the brambles. Of the dual nature of Kundry he knows nothing. But, having found her thus, he tries to revive her. She is sad and humble. She wears a long brown robe, bound about her waist by a rope. In response to his questions, she merely murmurs the words, "Service, service." Lifting an urn, she fills it at the spring.

Suddenly, she points to a knight in black armor, who enters slowly, his visor closed, his lance dipped low. The knight makes no answer to the inquiries of Gurnemanz, until he is told that he has entered the realm of the Grail, where none may walk armed. At these words, the knight plants his lance in the ground, and, uncovering his face, looks up in fervent prayer, his eyes fixed upon the upright weapon. Gurnemanz and Kundry recognize Parsifal and the Spear. They know that the holy weapon is redeemed.

In a transport of joy, they await the close of his prayer. Then Gurnemanz tells him of the sadness of the world. Amfortas suffers more and more at each uncovering of the Grail—he has even refused to perform his office, hoping thus to die. Titurel is already dead, and the knights languish in grief.

"Alas, alas!" cries Parsifal. "Too late have I found the way." He totters as if he would fall. "Not so," says Gurnemanz as he helps him to the spring and unlaces his armor, while Kundry, throwing herself at his feet, washes and dries them with her hair, like the Magdalen. She pours precious oil upon his feet and wipes them. She hands the balsam to Parsifal, who, bending, kisses her on the eyes, and, taking water



from the spring, baptizes her, as Gurnemanz anoints him King.

Lifting his gaze, Parsifal beholds the fields glowing with new-opened flowers. He is astonished at the fresh charm of nature, which never, until then, has so appealed to him. Old Gurnemanz explains: "This is Good Friday's spell, my lord. The sad, repentant tears of sinners have here, with holy rain, besprinkled field and plain."

The pealing of bells is now heard, mingling with the solemn strains of a funeral dirge. Parsifal, escorted by Gurnemanz, and followed by the drooping figure of Kundry, re-enters the hall of the Holy Grail. Robed in the mantle of royalty, he finds the knights surrounding the corpse of Titurel. In vain do they implore Amfortas to uncover the Grail. In the throes of his anguish he refuses. Tearing open his garments, he reveals his wound, and implores all to slay him and thus end his torture.

Then Parsifal touches Amfortas' breast with the point of the Sacred Spear, and lo! the wound at last is healed.

Ascending the steps of the altar, Parsifal takes the Holy Grail and lifts it high above his head, blessing the hall and the now kneeling knights, as a white dove descends from the dome.

Kundry, with one last look at Parsifal, sinks dead at his feet, redeemed by divine pity and love. And, as Parsifal traces in the air the sign of the Cross, while the choir sings from above, "Redemption to the redeemer," the music-drama ends.



## THE PARSIFAL EXHIBITION.

**I**T is to the efforts and influence of Mr. Roland Knoedler we owe the present exhibition of the "Parsifal" Tone-Pictures. Mr. Marcius-Simons, who for the past ten years has been accumulating material for the realization of his great series of paintings illustrating the entire "Nibelungen Ring", was loth to separate "Parsifal" from its place in the vast scheme. One of his reasons for this reluctance was that, in Wagner's mind, the Holy Grail was nothing but "the treasure of the Nibelungs idealized" or spiritualized, as it were, by Christian thought. Wagner writes, "As the gold—the Ring—is the central motive around which the whole Cycle moves, so is the Grail in 'Parsifal' ". "The search for the Grail replaces now the fight for the gold", and the Master adds, "The voice that comes from Titurel's tomb, is but the voice of Wotan, in whose soul the will of life is destroyed". And to emphasize more clearly the parallelism between Bruennhilde and Kundry (who, like Bruennhilde, rides a magic horse) Wagner gave her in one episode the name of Gundryggia, which signifies Walkuere, or Valkyr.

Mr. Knoedler argued that the "Ring" series—a mighty work in itself, including twenty or more paintings—did not need this climax, which would be interesting only to the students of Wagner literature. Moreover, he pointed out that the mystical side of "Parsifal" would be made more impressive by a separate presentation. At last Mr. Marcius-Simons yielded. But the four paintings of the great religious drama in the "Ring" series were judged, after consideration, insufficient for a separate art display, and it was decided that they should be supplemented by four upright panels, typifying the five characters of the drama, while serving as connecting links in the telling of the story. The affinity between the ideals of Richard Wagner and the painting of Marcius-Simons

has long been recognized in Europe. The painter, like the musician, claims to be but a poet, using his art merely as a means of expressing ideas.

To our modern mind, especially to the northern mind, music (thanks to Wagner) and literature are the greatest arts. We are not moved, as the ancients were, by mere plastic perfection. Behind the painting, statue, portrait or even the score, we seek the thought, the soul, before admiring the way in which the thought is carried out, or the mere execution of detail. The ideas expressed by Michael Angelo in the Sistine Chapel, the thoughts that lurk behind the enigmatical smile of da Vinci's Mona Lisa, are more to us than the beauty of execution of the works themselves; a beauty faded by time, destroyed in many details which would not, had they alone existed, have assured these works their everlasting fame.

Marcus-Simons believes that the wonderful freedom that the Master of Bayreuth has given to music can be equally realized in the sister art of painting, and that the palette and brush can also give to the present generation what it demands as a condition of greatness in every art—food for thought. Painting, like music, should commence when all other arts purporting to express an idea or a vision fail. “L’art commence, ou la nature finit.”

We talk of the wonderful possibilities of modern music, of the unheard of combinations obtained with the seven notes of the scale. Why should not a painter paint, as a musician scores? Marcus-Simons does this.

We are astounded at the polyphony of the modern orchestra. Why not give the same prominence and power of expression to the polychromy of the palette?

Do, re, mi, fa, sol, la, si—are the seven factors of music. Red, orange, yellow, green, blue, indigo and violet are the factors in painting.



Wagner has proved that the power of expression in music has no limit. Why should that same power be limited in painting? In a picture, every item should be studied with a purpose, and it should be impossible to imagine a work, once finished, as otherwise conceived, if intended to express the same idea.

For example, take the "Seats of the Mighty" of Marcius-Simons. (It is now in England). Suppress the birds of prey, small as they appear, hovering around the castle stronghold, and the idea of the work is in part lost. The same may be said of the sunset in the "Notte del Giorno" (owned in the United States) as it shines on the domes of San Marco and the ruins of the Campanile.

We have briefly embodied some of Mr. Marcius-Simons' ideas, as to what it was necessary to retain or omit in the composition of his "Parsifal" pictures in order to help the public, without too prolonged a study, to enter more fully into the spirit in which they were conceived and realized. Assiduous examination will bring to light details too numerous to mention.

One of the considerations which induced the artist to consent to the separation of the "Parsifal" pictures from the "Ring" series, thus enabling Mr. Roland Knoedler to exhibit the former without awaiting the completion of the entire work—was that the music of "Parsifal" is so different in spirit and conception from that of the great Cycle, that he found almost insuperable difficulty in the execution of the paintings as a harmonious whole. Another difficulty was, that, of necessity, the pictures embodied several episodes of the music-drama in one single presentation, and that each of them has to give at a glance, so to speak, the vision of what happens in a long half hour or more upon the stage.



# The Parsifal Tone-paintings

## Gurnemanz.

*"Die Erzählung". (The Narrative).*

When the curtain is withdrawn on the stage at Bayreuth, Gurnemanz and two youths are discovered lying asleep under a tree. They wake and the drama opens with a morning prayer. Later in the act, Gurnemanz tells, in a long recitative, the story of the Grail—which is of great importance, as it unfolds to us all that has taken place before the drama commences.

In the corresponding painting, both these episodes have been welded together. One of the youths, kneeling still, seems to be finishing the prayer: while the other listens in wonderment to the story the old esquire is reciting. In the distance, we see the Gralsburg and the waters of the lake, on which float two swans, thus foreshadowing the coming action of "Parsifal". In the drama, Kundry, in her wild disguise, is on the stage, when the story is told, as are two of the esquires. But her appearance, as well as theirs, in the picture, would detract from the typical character of the title, and the whole composition would no longer recall to the spectator the impressive and beautiful opening strains of the music inscribed below the painting.

## II.

### The Blood of Christ.

*"Wie hell gruesst uns heute der Herr!"*

The Communion, or Love Feast, episode in the first act is perhaps the most impressive in the whole drama. As a foreground, and to enable him to introduce the figure of Kundry, the artist has used the moving scenery through which Parsifal passes as he walks towards the pealing bells with Gurnemanz. In the Temple itself, Marcius-Simons has adhered to

the lines and disposition of Bayreuth. It was his purpose to give—not so much a presentation of the Wagnerstadt performances which would enable any one who had been there, to recognize “Parsifal” immediately, but rather a lasting memento of how Wagner himself saw the stage pictures and wished them to be seen. The decorative details of this hall, which is shown three times in the series, change, however, suiting themselves to the moods of occurring events. In the first Temple picture, the whole centre is a mosaic of gold which recalled—when the painting formed part of the “Ring” series---the gold of the Nibelung treasure, replaced now by the Grail, whose effulgence floods the whole architecture with crimson rays.

The *leitmotif* underlying Parsifal is the Pure-Fool *motif*, characterizing his present personality; while in the figure of Kundry, the *Wildheit*, the Wild *motif*, expresses the phase of her dual existence when she roams around the Gralsburg seeking to serve. Her attitude, shading her eyes to see better, alludes to her recognition of Parsifal—which, in reality, takes place after the death of the swan. The central *motif* is the Gral *motif*, as it appears in the orchestra, when Amfortas replaces the Grail upon the altar.

### III.

#### Kundry and Klingsor.

*Die Beschwörung. (The Incantation).*

In this upright canvas, we see Kundry writhing under the spell of the magician and uttering her weird shriek of woe, mixed with hellish laughter, which is her famous *motif*. She appears in all her radiant beauty, an evil smile faintly discernible on her lips, as she wakes against her will to her mission of seductive deviltry. The brown serpent-girdled robe--the livery of the wild phase of her double life--falls from her limbs.



The *leitmotifs* inscribed below this panel are, naturally, Kundry's shriek and the Klingsor *motif*, which appear in the orchestration, as the magician cries; "Herauf! Zu mir! Dein Meister ruft!"

#### IV.

### Klingsor's Magic Garden.

*Die Blumenmädchen. (The Flower-Maidens).*

This was, perhaps, one of the most difficult compositions to condense. The occurrences of a long act are compressed into one single picture. The attitude of Parsifal, his features expressing the sadness of the Gralstrauer, which has suddenly come to him, was not easy to create, as Wagner explains that, in "Parsifal," the struggle is purely a mental one. Until Wagner came, its realization in music seemed equally difficult.

Kundry's appearance as she sings the sad strains of the Herzeleide theme is so touching and in such pictorial contrast to her wild aspect in the first act, and to her personification of the Magdalen in the last act, that the artist, in fact, had no choice but to paint her as she is seen on the stage. Her cries and stormy attitudes, later on, when repulsed by "Parsifal," would have recalled the figure in the preceding picture.

Klingsor, amidst the flowers on the extreme right, poisoning the Sacred Lance, stained with Christ's Blood, ready to hurl the weapon at "Parsifal," with the bleak mountains in the background, suggests the closing scene of the "Zauberei"—the magical episode in the drama.

The celebrated Kose *motif* of the Flower-Maidens is naturally the central one below the picture. Beneath Klingsor is the ascending scale of the flight of the Spear. Below Kundry might have been put the Thor *motif*, on which she utters the call, "Parsi Fal, Fal Parsi!" But the claims of Herzeleide, of which she sings without leaving her couch, were paramount.



## V.

### Parsifal.

*Der heilige Speer. (The Sacred Lance).*

The next painting shows us Parsifal, after his long search for the Grail—indicated, in the landscape, by the far-stretching wilderness of arid mountains and rock-strewn path. The magic garden picture is thus, as it were, framed by Kundry, on one side, and on the other, by Parsifal. They are the great actors in the tragic struggle for the defense and victory of a soul. The sun has just burst through the clouds behind the Gralsburg, which stands at last revealed.

The only *leitmotif* is, of course, the Parsifal *motif*; but as it is heard in the third act, when Parsifal plants the Spear in the ground.

## VI.

### Good Friday's Spell.

*Der Charfreitagzauber.*

Several successive actions of the characters are, in this important picture, synthetized in a single group. Kundry, after washing and drying with her hair the feet of Parsifal, is handing him the phial of perfumed oil, while he contemplates the flowering meadow and Gurnemanz baptizes him before anointing him King. To the left is seen a hermit's hut of branches, which shape themselves on the roof somewhat in the form of a cross. In the far distance gleam the waters of the lake, already seen in the Gurnemanz picture. And the Gralsburg rises glorious, in the light of a rainbow—the sign of promise—shining through the vanishing clouds.

Beneath the group is the Parsifal *motif*—this time in broad and majestic coloring—and the Dienst *motif* of Kundry, which marks her last transformation. In the centre is the Charfreitag *motif*; to the left, the beautiful "Blumenaue" *motif*, best known to the general public as the wonderful "Good Friday's Spell" music.

## VII.

### Amfortas.

*Die Heilung. (The Healing).*

We return to Amfortas; whom we have already seen in the second painting, writhing on his couch of pain. He has refused to uncover the Grail. Tearing open his garments, he has exposed his wound and implored the knights to kill him and end his misery. Parsifal touches the wound with the Sacred Lance. Amfortas, in the agony of repentant grief, contemplates the divine blood which flows upon the point of the sacred weapon.

And here we call attention to an artistic idea which is most typical and clear in its purpose, in its assimilation of painting to a musical score, as conceived by Wagner. Wagner used the musical melody of a *Leit-motif* to indicate what was passing in the mind of the human being—thoughts completely different from the words uttered at the time. In the picture before us, the grief, the remorse, of Amfortas only are depicted in the figure; but, in the decoration of the hall, we find the flower maidens; indicating that the remembrance of his seduction and his fall must torture him as he contemplates the Blood of the Saviour so long desecrated by his impure hands.

The grief-stricken *motif* of Amfortas is inscribed beneath the picture.

## VIII.

### The Redeemer.

*Der Erlæser.*

The magnificent ending of a magnificent score. It needs no description.

The celestial and invisible choir heard in this scene is rendered comprehensible to the eye by the ethereal figures of Angels worshipping the Holy Blood. For a like purpose, the corpse of Titurel is seen lying stark and cold, on the bier. On the stage, when "Parsifal"



makes the sign of the Cross, Titurel lifts himself up for an instant—brought to life again by the sight of the Holy Grail. Had Titurel been painted thus, it would have been impossible to convey the impression of his death, as, owing to the unavoidable disposition of the hall, his back only could have been seen. There is no suggestion in the drama as to how Kundry is to die. Except in the words "she sinks to the ground, her gaze fixed on Parsifal." With marvellous inspiration, the artist makes her lie upon the altar steps, in the form of a cross. At last she finds the Saviour's look, which she has so long sought to meet in a lover's eyes. The closing strains of the music-drama, combining the Thor and the Abendmahl *motifs*, form the written comment on the last painting in the series.

Many lovely episodes of the drama have, perforce, been omitted in the pictorial rendering of the score. The celebrated entrance of Parsifal with the oft repeated "Das weiss ich nicht!" which establishes in such masterful manner his mentality; that gem of poetical pathos, the funeral march of the dead Swan; the procession of the youths, solemnly bearing in the veiled shrine; the changing of the flower maidens to withered leaves and branches, lying amidst the ruins of Klingsor's magic garden—all these, says Marcius-Simons, all these, would have made beautiful paintings. The artist's aim, however, was *not* the mere *illustration* of "Parsifal," but the interpretation of Wagner's score, in a series of tone-pictures comprising the chief events of the poem only,—the scenes, in which the drama soars to its full significance, while the music sends its remembrance to pulsate in every tone of the paintings.

## THE SMALL PAINTINGS.

These sketches, which show how the larger works were at first conceived when they formed part of the "Ring" Series, are catalogued with appropriate titles to emphasize their character. These small paintings were begun and completed in Bayreuth.



No. 1.

The blood-red glow flooding the Grail Temple in the large canvas does not exist in this sketch. Neither is this effect produced on the stage of the Festspielhaus, although indicated in the score.

No. 2.

The greatest difference between the sketches and the large pictures exists, however, in the flower maidens. The necessity of studying out the figures here, to arrive at a complete mastery of the subject, compelled the artist to take as a working ground only a portion of the intended larger canvas, and, naturally, entailed the necessity of crowding the grouping and curtailing the landscape to a summary indication of its principal features. The sketch is most valuable, showing as it does, the divergencies between the original idea and the final rendering of the subject.

No. 3.

In the "Flower meadow" sketch one sees also how the picture was intended to form but one of a long series of others. The subject matter is condensed. In "The Sacred Lance and Parsifal" the armor alone suggests the knight-errant of the Festspielhaus stage. In the large painting, these uninteresting accessories were dispensed with, as Parsifal appears in full armor in the preceding upright pannel. The sky, with the clouds hiding the Gralsburg, was intended to suggest Parsifal's long and weary search for the Grail. The addition of the "Parsifal" panel enables Marcius-Simons to use this cloud effect only in the "Sacred Lance" picture and to introduce in the "Good-Friday's Spell" composition the rainbow, which emphasizes the meaning of the opening flowers.

No. 4.

There is no difference between this and the larger one. As it stands it was conceived and finished in Bayreuth.

(Signed)

MARCIUS-SIMONS.

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AND PRINTED AT THE  
GOERCK ART PRESS  
NEW YORK



3

TO BE SOLD  
JAN. 22. AND 23. [904]  
AT 8:15 IN THE EVENING

Ernst Muller

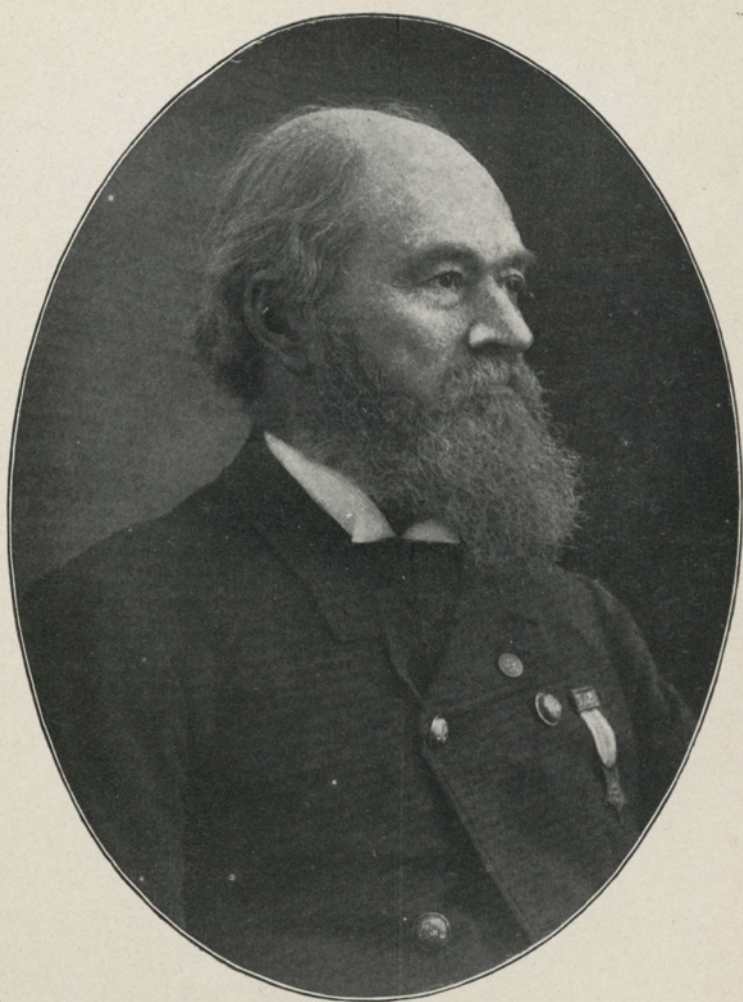
Miss <sup>Eliza</sup> 2<sup>d</sup> March  
Religion & Love of my

Wm. Smith

Oliver B. Garfield

R. L. L.

JAMES P. SILO,  
AUCTIONEER



*J. Hooker*

1819—1892



CATALOGUE OF  
EIGHTY-THREE FAMOUS CANVASES

—BY THE LATE—  
JAMES HOPE, A. N. A.

Superb Transcriptions of Nature's Beautiful and Majestic  
Masterpieces in Washington, Colorado, California,  
Virginia, Vermont and New York. :: :: :: ::

GREAT BATTLE SCENES OF THE CIVIL WAR.

HISTORIC LOCALITIES OF WORLD-WIDE IMPORTANCE.

A choice few poetic Idealizations; perfect Reproductions  
of Gems of the celebrated Dusseldorf Collection,  
and a fine Old Master.

==AT PUBLIC AUCTION IN THE==  
FIFTH AVENUE ART GALLERIES,  
366 and 368 Fifth Avenue, New York City  
FRIDAY AND SATURDAY EVENINGS,  
January 22nd and 23rd, at 8.15 o'clock.

JAMES P. SILO, Auctioneer

THE ALEXANDER PRESS  
18-20 Astor Place



## A FEW WORDS FROM THE PRESS

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"You may examine these paintings for the hundredth time with constantly increasing pleasure."

*Rutland (Vt.) Herald.*

"In constant communion with nature, working from her inspiration, he knows those secrets she yields not to the careless questioner."

*Chicago Art Journal.*

"The longer the painting is studied, the more is the spectator impressed with what a great thing such an army is."

*The Scientific American (New York).*

"The most American of American landscape painters."

*Home Journal.*

"Mr. Hope's great historical painting of the Army of the Potomac, at Cumberland Landing, is one of the finest war paintings in the world."

*Sunday Call.*

## IN VERMONT

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“ Do you mind the hill where the streamlet flowed,  
With the maple grove and the winding road,  
And the gushing spring in the cool retreat  
Where we sheltered oft from the noon-day heat;  
And the mountains dark in the South and West,  
Where the forest waved on each towering crest? ”

JAMES HOPE.



## OF THE ARTIST AND HIS ART

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JAMES HOPE was born of earnest, practical, Scottish parentage, on the Scottish border-land. The exquisite scenery that inspired Burns and Scott was the first to which his nature-loving soul awakened: Ben Lomond, Ben Nevis and their majestic peers with cloud-wreathed summits; exquisite in line and contour; their slopes, a beautiful mosaic of lofty granite crags and living verdure, varied here and there with historic little villages set on small, wooded shelves of gray rock, and their bases losing themselves in the clear depths of the Scottish lakes that cluster like gems about their majestic namesakes, and are encircled in fallow land rich-massed with brilliant and odorous flowers, magnificent sweeps of forestry, and great, spreading, royal strongholds like Sterling. Abbotsford, close enfolded in imperishable memory as its fair walls are in rich ivy growth; Melrose, with its overpowering loveliness of line and thought; and Kenilworth, with its splendid pageantry, were noble places nearest him. Stories of the Round Table and its lordly knights, and anecdotes of royal Scottish valor were his childhood's tales.

Reverent delight in Nature so attuned, fervent love of right and valor so nourished, were first and beautiful pages in his character development. When his father crossed the seas, leaving his mother at rest in that Scottish loveliness, bringing his little son (his only child) with him, and settled in a wildly picturesque spot of Canada, this nature-reverence became his all-absorbing passion; but when, after he had entered manhood and commenced to win Art's favor, the echo of Sumter's shot sounded in

those lordly Canadian forests and reverberated among the beautiful green mountains of Vermont (where the young artist's home then was), instantly he pushed aside his palette and presented himself to the Green Mountain State's Chief Executive, its very first volunteer of the Civil War, an officer leading the splendid few survivors of the stalwart company that followed him in those terrible conflicts, with such merging of self in country and performing such perilous and perfect work in advance bodies of engineers as rightfully won for him that seldom bestowed and zealously guarded pledge of our nation's highest recognition of unusual valor — her Cross of Honor.

He was a poet, too, singing much in the full, sweet rhythm of Burns, his countryman. A man of supreme courage, splendid sincerity, lofty aim, noble unselfishness; modest, grateful, of unswerving truth in character and work, he became the honored friend and valued counsellor of men mighty in peace and war. A citizen, a patriot, an artist, whose death (at Watkins, New York, in 1892) was mourned the country over and was widely noted in distinguished circles of other lands.

The results attained by such a man, whatever the profession to which nature had adapted him, could not be other than noble and inspiring, especially so when it became possible for him to dedicate his power — through Art, her handmaiden — to the Nature he revered. It almost seems that if Mr. Hope had lived in a past age he would have been a king of Druids, for there was not a leaf of the forests in which his soul revelled; not a twig, nor a rock, nor the tiniest pebble; not a flower-star nor censer, nor a single drop of the waters whose purity he loved to read; not an atom of the mists these waters sent back in tribute-glory to the sun, in which he did not find lessons of profound tenderness and majestic grace. And it was in those secluded spots where Nature reveals her riches in most prodigal purity, that his soul



erected temples other men seeing, should enter and worship. Many days and many weeks, sometimes from long distances, always at the same impression-hour, he revisited those spots of supreme natural loveliness and majesty, that — just as they first marked their power upon himself he might reveal it to others. And Nature so appreciated this reverent study that she endowed him with gifts that made scientists like Agassiz exclaim at the unequalled value and beauty of his geological and natural transcripts; Artists like Church feel and love his color-sensitiveness, and like Bierstadt recognize the grandeur of his composition; critics like Cozzens, exclaim: "It is not canvas, but the place itself I see!" Patriots like Abraham Lincoln, soldiers like Grant, McClellan, Hancock and Smith, turning from his great war canvases with moistened eye, to say: "I have been lost to all present surroundings in transport to the Battlefield itself and — in the sense of how great a thing such an Army is!" — and mothers of heroes like Garfield give written, grateful testimony to the absolute veritableness in re-production, of the spot so sacred to them as the birthplace of their hero-sons.

Beginning his life career in a secluded, northern village, Mr. Hope became a member of and a formulative influence in our Country's Greatest Art Institutions.

Sketching Nature or border battle-scenes — his pencil a charred stick and his canvas a shingle — or moulding tiny groups in the plastic clay of his native place, were his early childhood delight.

Born an Artist, it yet seemed for a while that Destiny stood between himself and Art's expression. After his father's death, he (then sixteen years of age) walked from their home in Canada, to Fairhaven, Vermont, a distance of one hundred and fifty miles, where he faithfully served a five-years' apprenticeship to a carriagewright. With the one grand aim of his life ever before him, he was

constantly economic, studious, earnest in work, so at the end of this five years, he had saved enough to allow him a coveted course of instruction in the Castleton Seminary. At twenty-three, he married Miss Julia Smith, a most estimable young lady of West Rutland (Vermont) where he had been teaching for a season or two. This profession the exigencies of family life caused him to follow—to the banishment of Art—until an accident crippling him, confined him to his home for quite a season. Out-of-door study was then manifestly impossible, so—after various color experiments and the sketching of familiar groups and objects, he amused himself by painting his own portrait on a small wooden panel,—with such success that its fame went far and wide in the country-side, and soon, many were his patrons at a hundred dollars per capita! His surprise and gratitude at this unexpected result of his painful accident, were extremely touching, for through it, he saw the path to his longed-for avocation—the study of landscape painting. He moved to Montreal, opened a Studio there and was extraordinarily successful until the health of his family suggested the advisability of returning to the milder climate of Vermont. It was through this new sacrifice, so cheerfully accepted—that his brightest success was assured, for, on his return to West Rutland, two famous landscape artists—one great through color-power, the other through majesty of line, came into his life with most grateful results to him and to them. It was only the subtleties of technique whose exposition he had needed. From then on, the transcription of Nature was the transcription of his own thought.

The Cedars, and Cedar Swamps—those Maremma-like mysteries that have inspired the Old World's greatest poets; exquisite hearts of Vermont's Lake, stream, dell, and Mountain Scenery; idyllic bits of her rural life; the superb snow-crowned mountains of the West; our own and Canada's great, leaping, flashing cascades; the sunny



sweetness of Virginia land ; the tremendous lessons of the Battle-field ; the marvelous beauty of Northern New York especially of Seneca Lake — the Silver Lake of poet inspiration, and Watkin's Glen — in whose marvelous gorges and splendid cliffs man may read, as scarce anywhere else, the world's age — whether it be of millions or of hundreds of thousands of years since the crystalline stream began to wear its way through those stupendous pages of history-in-rock, clothed with rare and exquisite ferns and orchids, and guarded by splendid, fragrant oaks and evergreens, and maples in royal robes of crimson and gold. Such sublime and exquisite works of the Great Master, have imbued him with inspiration, through which in the canvases now before us, this true artist, having passed on — yet speaks — as few other artists have had power to speak.



## CONDITIONS OF SALE

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1. The highest bidder to be the buyer, and if any dispute arise between two or more bidders, the lot so in dispute shall be immediately put up again and resold.

2. The purchasers to give their names and addresses and to pay down a cash deposit, or the whole of the purchase money, *if required*, in default of which the lot or lots so purchased to be immediately put up again and resold.

3. The lots to be taken away at the buyer's expense and risk upon the conclusion of the sale and the remainder of the purchase money to be absolutely paid or otherwise settled for to the satisfaction of the auctioneer, on or before delivery; in default of which the undersigned will not hold himself responsible if the lots be lost, stolen, damaged or destroyed, but they will be left at the sole risk of the purchaser.

4. The sale of any article is not to be set aside on account of any error in the description. All articles are exposed for public exhibition one or more days and are sold just as they are, without recourse.

5. To prevent inaccuracy in delivery, and inconvenience in settlement of the purchases, no lot can on any account be removed during the sale.

6. If, for any cause, an article purchased cannot be delivered in as good condition as the same may have been at the time of its sale, or should any article purchased thereafter be stolen or misdelivered, or lost, the undersigned is not to be held liable in any greater amount than the price bid by the purchaser.

7. Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited, all lots uncleared within the time aforesaid shall be resold by public or private sale, without further notice, and the deficiency, if any, attending such re-sale shall be made good by the defaulter at this sale, together with all charges attending the same. This condition is without prejudice to the right of the auctioneer to enforce the contract made at this sale, without such re-sale if he thinks fit.

JAMES P. SILO, Auctioneer.





No. 67.—FOREST GLEN.

# CATALOGUE

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## FIRST EVENING'S SALE

Friday, January 22d, 1904, at 8.15 o'clock.

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### I

#### Making Maple Sugar in Canada

A happy hit of real "Settlement" life in early days.

Height, 12 inches; length, 16 inches.

### 2

#### Sunset

The night-shadows of the rocky foreground lift and change into the deep blue of the upper sky, and the west's mellow gold richly bathing the distant cliffs is reflected in the placid waters in which they lose themselves.

Height, 12 inches; length, 22 inches.

### 3

#### A Vermont Brook

Height, 14½ inches; length, 18½ inches.



### In Childhood (Panel)

A little canvas of peculiar interest as one of the artist's earliest and most enthusiastic landscape readings; marked even then by the true "forest flavor," and the beautiful forest mystery that became so strong characteristics of his work.

Height,  $11\frac{1}{2}$  inches; width, 16 inches.

### Nature and Nature's Kind

A noble buck stops for a draught at a clear mountain brook at the base of a rugged boulder upon which a glory of sunlight pours through a rift in the rich forestry.

Height,  $12\frac{3}{4}$  inches; width,  $15\frac{1}{4}$  inches.

### The Love Letter (After Hildebrandt)

Height,  $15\frac{1}{4}$  inches; width,  $13\frac{1}{4}$  inches.

### Glen, with Mountain House

A general view of the great gorge at Watkins' Glen, with stairway to the lower glen.

Height, 26 inches; width, 36 inches.

### On the Pamunky — Virginia

A sloop and a gunboat ride at anchor on this beautiful stream whose magnificent beach is also shown. Although there are camp tents near the foreground, the atmosphere is one of exquisite peace.

Height, 25 inches; width, 30 inches.

### The Sea of Galilee

A fine, strong harmony of subject and color — wonderfully true to this sacred locality; in perfect drawing from photographs by Bierstadt, the artist's friend.

Height, 13 inches; width, 20 inches.

### Mount Tacoma — Washington Territory

A superb transcription of the most majestic beauty of the West. Rising from the blue waters of the Columbia, this snow-covered mountain, with its richly-wooded slopes — relieve-like in the pure atmosphere — is well named, "Sovereign of the Pacific."

Height, 13 inches; width, 20 inches.



11

**Robber's Roost**

A huge rock fastness, once a veritable bandits' stronghold, in a lovely ravine with foaming cataract and tranquil pool.

Height, 12 inches; width, 18 inches.

12

**Bird Mountain — Castleton, Vermont**

A flowered meadow leads to a tree-fringed stream. Farm lands rise to the wooded hillside beyond, and terminate in a bold bluff, which is a well-known landmark for miles around. This mass of unstratified granite, pushed up by volcanic action, rises amid the fetid green like an island, dividing the slate deposits on the west from the marble in the valleys to the east.

Height, 12 inches; width, 20 inches.

13

**Carver's Fall — Fairhaven.**

A wild, sweet, vitalizing breath from rustic Vermont.

Height, 10 inches; width, 13 inches.

14

**Study**

A charming blend of rock and water.

Height, 10¼ inches; width, 13 inches.

15

### Sylvan Happiness

Peacefully resting upon the mossy sward of a lovely, sequestered forest glade are a splendid stag and his beautiful doe.

In this poetic wildwood phantasy there is much of the spirit of Verboeckhoven.

Height, 10 inches; width, 14 inches.

16

### A Cedar Swamp

A study of lovely evergreens, still waters, and luxuriant verdure, close to Nature's heart.

Height, 18½ inches; width, 25½ inches.

17

### The Bivouac (Near Chickahominy)

A General (General Slocum) and his staff have sought repose under the branches of a spreading beech tree with a clear, cool stream close by. From farther on camp fires send their blaze deep into the woods.

Height, 20 inches; width, 26 inches.

18

### Boardman's Ravine — Vermont

The title is its own nature story.

Height, 16 inches; width, 20 inches.



19

**Lover's Grove**

Another beautiful, early Vermont study.

Height, 20 inches; width, 15 inches.

20

**Mossy Rocks and Pool**

A charming contrast study.

Height, 15 inches; width, 20 inches.

21

**Foliage and Rock Study**

A leaf from Nature's own book.

Height, 10 inches; width, 14 inches.

22

**Round Lake in the Adirondacks. (At Sunset.)**

In this just-before-twilight hour some fine deer feed quietly along the shore. A golden pathway glints athwart the water, and the distant mountain crests glow with light. A mass of low-lying, onward-moving violet clouds below the sunset radiance already commence to shadow the little islands of the lake.

Height, 15 inches; width, 20 inches.

### Yosemite Domes

A canvas to which the artist has wonderfully imparted the peculiar majesty and sweetness of the Pacific slope. Purpling in the distant mists stand those royal guardians of a vale of world-famed loveliness, the blue waters at their base beautifully reflecting them.

Height, 16¼ inches; width, 24¼ inches.

### Autumn at Castleton

A Green Mountain pastoral; clear stream and spreading meadows, with browsing sheep and cattle, and farmer well-content. A comfortable farm amid the gentle undulations of the hill country, rich gold with autumnal tones. The atmosphere is one of profound peace.

Height, 12 inches; width, 22 inches.

### Cavern Cascade — Watkins Glen

No words are needed to describe a convass with such a title, by such an artist.

Height, 20 inches; width, 15 inches.



### A White Mountain Cascade

A deep, clear pool with rocky rim, age-fretted, receives the rushing, foamy volume of a cascade springing from a granite bed. At the left, a lichened rock rises from the pool. To the right a group of fragrant hemlocks and a graceful, old silver birch guard the entrance to a cave.

Height, 27 inches; width, 38 inches.

### Burnside Bridge — Antietam Creek

A locality whose past history and present peacefulness are at strange variance. One of the most luxuriant, most tranquil pasture regions of fertile Maryland, dotted with fine trees, under whose shade sleek cattle graze and rest; in our Civil War the very turning point of a terrible battle, the clear waters of the little stream was crimson with the lifeblood of heroes; its three-arched bridge bitterly contested step by step; its beautiful wooded hills resounded with the scream of shot and shell.

Height, 21 inches; width, 36 inches

### Cavern Gorge — Watkins Glen

The flashing, foamy torrent of the Great Glen Cascade, to which the Indian tribes that guarded it listened in reverence as it echoed rhythmically among its forest-crowned crags, is in the middle distance. Near, the graceful, laughing lower fall of "Minnehaha" leaps home to a quiet pool. A winding vine and plant-bordered path curves to the base of the towering cliff. At the left the grey gorge walls rise in impressive solitude.

Height, 36 inches; width, 30 inches.

### Rainbow Fall — Watkins Glen

A smaller but admirable replica of the famous painting described as Number 77.

Height, 36 inches; width, 30 inches.

### A Passing Shower at Lake George (the Narrows)

Black Mountain, its summit storm-swept, its base and its near waters bathed in sunlight. A row boat on the rocky beach; an upper sky of vivid blue showing through torn masses of fleece-like clouds.

Height, 15 inches; width, 20 inches.



**The Notch — Taconic Range, Castleton.**

A beautiful autumn study of Vermont peaks, hills, streams, foliage and meadowlands.

Height,  $15\frac{1}{2}$  inches; width,  $30\frac{1}{4}$  inches.

**Old Tree Trunk and Moss Clad Rock**

A fine Nature study in Vermont.

Height,  $18\frac{1}{4}$  inches; width,  $13\frac{1}{2}$  inches.

**Grouse Cover**

Such a refreshing woodland bit as sportsmen love.

Height, 20 inches; width,  $14\frac{1}{2}$  inches.

**Curtain Cascade — Havana Glen**

A transparent sheet of water falling gently into a quiet pool. A charming play of sunlight and shadow among the moss-grown rocks and tender foliage and over the softly-mellowed distance.

Height, 14 inches; width, 11 inches.

35

### Roaring Brook

A vivacious Nature study.

Height,  $10\frac{1}{2}$  inches; width,  $14\frac{1}{2}$  inches.

36

### Very Interesting Old Master

Two hundred or more years of age, and strongly suggestive of Murillo. Purchased by Mr. Hope in Montreal sixty years ago.

Height,  $20\frac{1}{2}$  inches; width,  $25\frac{1}{2}$  inches.

37

### Autumn in Vermont

When the superb forestry of this beautiful State dons its richest garb and its atmosphere is exquisitely fresh and clear.

Height, 10 inches; width, 16 inches.

38

### The Home of "Cabin John"

The much-visited hut of a mysterious recluse who, shortly before the Revolution, built a rude cabin in the beautiful ravine near the banks of the Potomac, about seven miles from Washington. He was said to have been a wonderful musician, and finally disappeared as mysteriously as he came. The original sketch was drawn by Mr. Hope in 1861.

Height, 11 inches; width, 14 inches.



**"The Faïres" (After Steinbrück, Düsseldorf)**

A most beautiful illustration of a charming German folk-tale.

A work of exquisite softness, richness, harmony and grace in every detail of composition and color, figure, foliage, costume and surroundings. Strongly suggestive of Diaz at his best in figure work.

Height, 12 inches; width, 22 inches.

**Sylvan Gate**

Three ancient, mossy tree trunks, so fallen across a mountain streamlet as to suggest a gateway barring entrance to the on-stretching silvery vista. At the left, a group of yellow birches; upon the right, sweeping masses of rich foliage.

Height, 15 inches; width, 22 inches.

**Winter in Watkins Glen**

Winter solitude has set its icy seal upon the paths of pleasure; in the Glen depths there are strange crystal formations; snow whitens the symmetric branches of the evergreens. A trail of footprints on the snow is the only sign of near-by humanity.

Height, 16¼ inches; width, 20¼ inches.



No. 77—RAINBOW FALLS, WATKINS GLEN.



### Birthplace of President Garfield (Orange, Ohio)

The appended certificate given to the artist as an earnest of gratitude for the faithful preservation of the scene greatly enhances the value and the interest of this historic canvas:

Orange, Cayahoga Co. Ohio,

October 23, 1882:

James Hope's painting of the birthplace of Gen. James A. Garfield is a true representation of that scene about fifty years ago;

(signed)

Eliza B. Garfield,  
Mehetible Trowbridge,  
H. B. Boynton.

Beyond the home-cabin-clearing, stands the modest log building where our future General and President received his early instruction. The boy carrying the stone across the brook that turns the miniature mill wheel, is James A. Garfield; his companions are of his own family and of that of the Boyntons, their nearest neighbors.

Height, 24 inches; width, 36 inches.

### Natural Bridge (Close by Garfield's Birthplace)

Two jutting rocks—meeting from either side—form a pretty, natural bridge over the stream where the boy destined to become one of our country's most masterful chief Rulers used to play as a child. The natural beauties of the place he so loved are faithfully delineated.

Height, 18 inches; width, 24 inches.

## SECOND EVENING'S SALE

Saturday, January 23rd, 1904, at 8.15 o'clock.

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44

### The Rostrum.

(From which Garfield addressed his first audience.)

While a boy, James A. Garfield became noted as the best orator of the children who formed a habit of summer-time declamation assemblies in the woods west of the old log school-house. A faithful transcript of the scene.

Height, 18 inches; width, 24 inches.

45

### Rock Study. Watkins Glen.

A painting which enthused Agassiz, the great natural scientist, and which Mr. Hope himself valued very highly.

Height, 18½ inches; width, 24¼ inches.

46

### Highland Mary.

A pastoral of Scottish border memory, inspired by Robert Burns' poem of that name.

Height, 16 inches; width, 12 inches.



### Marble Valley (West Rutland)

Looking northward, we see in panorama one of the most beautiful valleys of Southern Vermont. In its center lies the embryo village of West Rutland, which sprang so quickly into existence at Sheldon & Slawson's opening of the since famous rich Marble Quarries now owned by Senator Proctor. On the right is the old village; at the background rise tier upon tier of wooded hills that are finally lost in distance. At the left appears the one notch of the Taconic Range through which the present railway enters the Green Mountain State from the west. The meadow and pasture lands in the foreground are dotted with trees, rich with autumn tones.

Height, 31 inches; width, 47 inches.

### Empire Fall. Glen Eldridge—Seneca Lake.

One of the softest, sweetest scenes of New York's most beautiful Lake region, delineated with exquisite sentiment. A hill brook—made low by summer drouth—courses gently through the gorge to the Lake level; here, gliding over a precipitous rock, it forms the famous Empire Fall that has given so much of inspiration to our great poets. In the far distance a rustic bridge spans the ravine and beyond this there is an alluring vista of sunlight on rock-walled environs, under the melting blue of a midsummer sky.

Height, 36 inches; width 30 inches.

### The Yosemite Valley.

A strong and yet infinitely poetic rendering of our Western Paradise.

Height, 45½ inches; width, 28½ inches.

### Cedar Swamp.

Gathered close about the waters of a still pool in true, Maremma atmosphere, are the strangely gnarled and knotted trunks of ancient, overhanging cedars. A snowy-plumaged crane gives a touch of life to the otherwise sleepy scene.

Height, 20 inches; width, 25 inches.

### Chattanooga from Lookout Mountain.

A canvas that presents in all the freshness and aroma of its world-lauded loveliness, a scene of unrivalled panoramic effect. The winding Tennessee and its luxuriant, undulating slopes are seen from the craggy heights of Lookout. Bathed in radiant sunlight lies the City of Chattanooga close-clasped by Moccasin Bend.

Height, 25 inches; width, 20 inches.



### St. Mary's Fall—Canada

A Swirling, foaming, yellow mountain torrent, superb in action and tone, tumbles wildly down a rugged rocky way. This madly seething cataract seems the very spirit of the Mountains that rise crest upon crest in the far distance. At the right, in all the power of contrasted color, a mass of naked rocks rises from the river bed.

Height, 22 inches; width, 36 inches.

### Gem of the Forest.

The following description of this great canvas is concentered from notices in the New York, New England, Southern and Western Press: "It takes us into the depth of a forest retreat. Here are the fresh fragrance, the delicious coolness, the delightful seclusion of the Vermont woods. The spirit of Peace is breathed upon us. The waters of the tiny streams laugh musically as they bear along flakes of golden sunshine caught in their gauzy mantle of foam, daintily lifting their pure garments ere taking a leap into the crystal depths. We get a glimpse of real sunshine flooding the brook, kissing the whispering leaves, and turning the rocks into gold. Were this the artist's only work, his high place would be assured."

Height, 40½ inches; width, 58½ inches.

**Diana and Her Nymphs (After Sohn).**

A most exquisite fac-simile of what has been declared the "Gem of the Dusseldorf Gallery."

Height, 45 inches; width, 36 inches.

**Jerusalem. (From photos taken in the Holy City by Bierstadt.)**

Where once the gilded dome of King Solomon's temple shone resplendant, the white Mosque of Omar stands, the temple area also including the Mosque of Aksa. To the right of the middle foreground lies the garden of Gethsemane; to the left—partly hidden by the hill curve—Absalom's pillar is seen.

Height, 28½ inches; width, 48 inches.

**Spearing Fish by Torchlight.**

A fine portrayal of an early spring pastime peculiar to rustic spots near the headquarters of a stream. The lurid light of the torches and their drifting smoke give splendid color play to this lively night scene.

Height, 30 inches; width, 25 inches.



**Natural Bridge.**

An admirable eastern view of this world-famed Nature-wonder in Virginia. Through the arch are seen the wooded slopes of the ravine with a bright bit of blue sky imparting breadth and movement.

Height, 30 inches; width, 25 inches.

**Joppa. (From Photographs by Bierstadt.)**

From the sea wall at the left, the buildings of this ancient commercial port rise in terraced heights. On the beach in the foreground are groups of seafarers and a fisher's craft.

Height, 28 inches; width, 42½ inches.

**From a Vermont Mountain Side.**

A turbulent stream is seen struggling through its rocky channel, its craggy banks strewn with huge masses of granite hurled from the heights above, and entwined in the roots of crowning forestry. Far-reaching meadows and mist-veiled mountains form the background.

Height, 30 inches; width, 40 inches.

### Winter in Norway. . (After Saal).

A perfect reproduction of a celebrated winter scene in the "Land of the Midnight Sun," by a famous European Painter.

Height, 15 inches; width, 22 inches.

### The White House of Virginia. . (Old Custis-Lee Homestead).

This delightful bit of canvas has received the enthusiastic encomium of Gen. Robert E. Lee, in an autograph letter to the Artist. The original sketch was made on the grounds themselves by Mr. Hope in 1862—about a week before this historically hospitable mansion was destroyed by fire. Not only was this mansion the home of the distinguished soldier we have mentioned, but tradition tells us that here was the marriage of Washington to beautiful Martha Custis celebrated. The point of view selected, is one looking towards White House Landing—with shipping on the distant waters of the blue Pamunky.

Height, 16 inches; width, 27¼ inches.

### A Vermont Trout Stream.

An ideal spot for the sheltering of the much-sought and shy fish that love the clear, cool, moving waters of the Green Mountain State.

A literal Paradise from the Sportsman's point of view.

Height, 15 inches; width, 20 inches.



### **The Fairies' Cascade—Havana Glen.**

A dancing, graceful, Cascade leaps gayly over the granite walls of a beautiful, clear pool in which it loses itself. Odorous pines and hemlocks—their fine branches aglint with the glory of full sunlight—add stateliness to the exquisite scene.

Height, 20 inches; width, 15 inches.

### **The Emerald Pool—Watkins Glen.**

Rightly so named, for the clear waters of this granite-curved pool, are the most precious tint of the beautiful gem whose name it bears. Its walls are thick-spread with mosses and lichens whose soft, rich color is beautifully intensified by the sunlight streaming into the Gorge and showering down through lacery of foliage.

Height, 16 inches; width, 12 inches.

### The Artist's Ideal.

A Symphony of Stream, trees, rock and forest verdure. A clear stream in its unswerving course of thousands upon tens of thousands of years through the massive rock whose age is shown in its different strata—has left little crystal pools here and there at different elevations, as beautiful guides to the clear depths beyond. At the left—mantled with rare ferns and orchids, rich moss and deep-toned lichens that add such delicacy to the wondrous impressiveness of Watkins Glen—is a quartz-girdled rock column of marvelous symmetry. At the right is the solid cliff whose tremendous geologic reading fills man anew with reverence at the divine mystery of creation.

Height, 30 inches; width, 25 inches.

### In Norway. (After Gude.)

An exquisite series of water steps formed by the passing of a torrent at its own unfettered will—down the rocky slope of a lofty mountain clad with heather and stunted firs. Clear and beautiful perspective.

Height, 36 inches; width, 30 inches.



**Forest Glen—Castleton.**

(The description of this superb canvas—painted at the zenith of Mr. Hope's power—a painting he so dearly loved that, like some others in the present collection, he several times refused thousands of dollars for it—is concreted (as are several to follow) from notices it has received in this country's most distinguished journals):

Great breadth of effect and fidelity to Nature mark this most beautiful work of Art. In the foreground, with its granite and sandstone boulders showing the wear of countless storms and floods, the strength of the artist is splendidly shown.

Nothing can surpass the splendid burst of sunlight that streams in from the left and lights up with sparkling brilliancy, the lower portion of the tree trunks and rests upon the mossy top of the huge boulder. The rest of the view is looking down a brook with precipitous forest-clothed banks and quiet pools. Into a broader stream—flowing from the right the brook flows close by a richly wooded bank—where the noon-day sun pours down in luxury of light and warmth. A deep blue sky with soft, floating bits of cloud heightens the living beauty of the scene; looking, one is lost in a dream of the woods at their most inspiring, and unwittingly holds his breath lest its sound startle the doe and fawn drinking at one of the lower pools.

Height, 40 inches; width, 51 inches.

### Spiral Gorge—Watkins Glen.

A canvas much studied by celebrated geologists, and greatly admired by all Nature lovers. Its basic principle is, we may say, Hogarth's famous "line of beauty." Through riven rocks whose every angle has been water-worn, a thread of gliding water links a succession of quiet pools. Sunlight shimmers golden through the distant vista, bringing into radiant life the rich autumn tints of vine, shrub, and overhanging tree, Nature tones that are nowhere more brilliant than in our western New York.

Height, 36 inches; width, 30 inches.

### The Fairies' Bath.

A charming phantasy of the "wee folk." A clear and beautiful pool in a forest glen. In the silver rays of the moonlight that throws the forest depths into weird relief, troop the fairies over rock and green, to the music of falling waters—to the pool in which their queen is already bathing.

Height, 16 inches; width, 12 inches.

### A Cool Retreat.

A fragrant, sunny brightness of Glen seclusion—with delicious suggestion of cool depths beyond.

Height, 15½ inches; width 22 inches.



### The Rainbow—Watkins Glen.

A silvery sheet of water falls from a rock ledge into the Gorge, into which leads a narrow path. Beyond this pool a rainbow springs to the left bank from a pool lower down. The ravine winds down and away in distance. The foliage tones and mellowed sunlight of this Painting are delightful.

Height, 15½ inches; width, 22 inches.

### The Cathedral—Watkins Glen.

A rock temple whose arches and columns are carved at Nature's own command; whose arch is the blue sky, and whose tracery is the rich foliage of noble trees.

Height, 25 inches; width, 20 inches.

### Miranda. .The Tempest. .Act. I.; Scene II.

"The gentle mien, the placid feature,  
Bespeak that guileless lovely creature."  
Immortal Shakespeare drew.'

Height, 30 inches; width, 25 inches.

**Great Falls of the Potomac. . (At high water).**

A masterly rendering of one of the most beautiful Falls in the world. The purity, life, and grace of the water; the majestic plunge of the sparkling, transparent sheet, and the soft loveliness of its entourage, imbue this canvas with rare power.

Height, 24 inches; width, 36 inches.

**Sylvan Dell—Castleton.**

Back to the rich sweetness of his loved Vermont Mr. Hope has "harked" (as did that great Italian Landscapist, our George Loring Brown, to Florence for his "Memories of Italy") for inspiration in this one of his largest and most beautiful works. It is a composite of Vermont's loveliest of vale and woodland, stream, cascade, rock boulders, wooded depth and timid, graceful deer; foliage and verdure are rich red and orange with the wine of Autumn, through whose golden haze and brilliant sunlight all the enchanting parts of this ideal Painting glow with exquisite life.

Height, 40 inches; width, 60 inches.

**Bloody Lane—Antietam.**

Original Study for large canvas whose description will be found in its own place.

Height, 50 inches; width 96 inches.



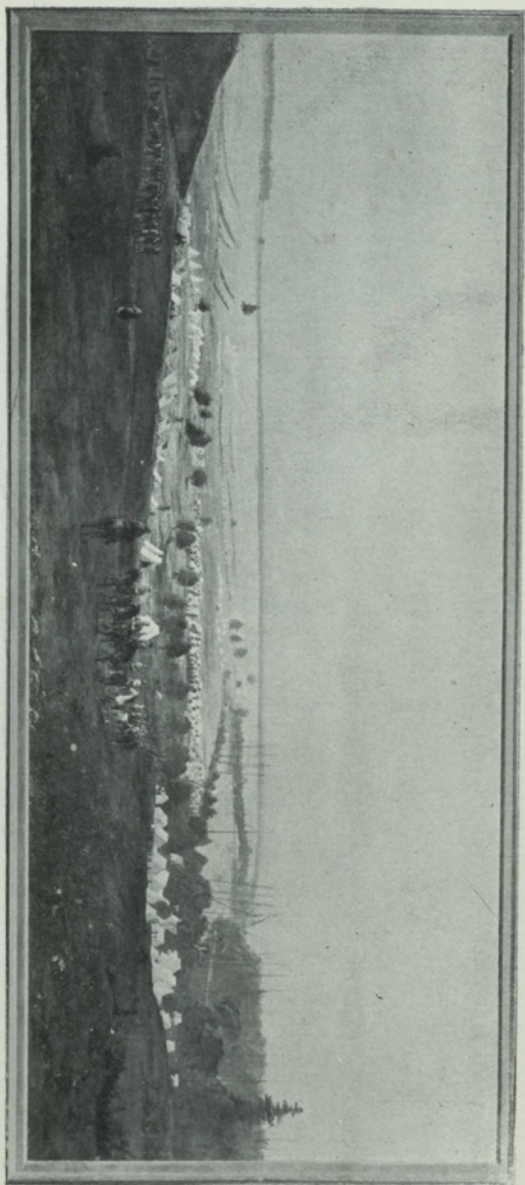
### The Rainbow—Watkins Glen.

The most superb transcription ever made of the entrancing and regal beauty of this famous Glen, Nature's crown of loveliness in all this part of her kingdom. To this magnificent canvas was awarded the place of Honor in the New York State Building at the Pan-American Exposition, in Buffalo, where it was visited again and again by admiring crowds and enthusiastic critics from all parts of the world. It is a canvas conceived by a heart full of reverent gratitude to the Divine Giver of such gift of supreme loveliness, and pictured by a master hand whose long and devout communing with Nature had given it marvelous power in portraying her exquisite mysteries. The following—concreted from press notices in Philadelphia, Washington, Buffalo, Chicago and other large cities of great art interests—gives a slight idea of the greatness of this master-work:

It is glorious! Marvelous in the grace and vivacity of its absolute portrayal of Nature in most regal line and tone; a transcription of Glen scenery that has never been surpassed, if ever equalled.

A painting most masterly, because, as the great Leonardo said: 'It is most like Nature.' A reverent study of Nature, unique, unsurpassed at least in this country. A magnificent painting exquisitely finished, in which you forget the skill of the Artist in the thrilling beauty of the scene; a picture one loves to carry on the walls of memory. It is perfect to the daintiest fern, the ivy clinging to the grey rock, the weird, iridescent hues of the water falling over the rocky cliff; sifting through the leafy arches of the fine trees that grow on either side of the Glen and form a rich canopy over the Gorge, comes—beyond the beautiful triple Fall, the Golden light of a Midsummer Sun.

Height, 8 feet; width, 6 feet.



No. 73.—THE ARMY OF THE POTOMAC.

(Encamped at Cumberland Landing on the Pamunky River.) The figures in the foreground are: Major General Geo. B. McClellan and Suite; General W. T. Smith, the Prince de Joinville, and Colonel Astor.



THE six large canvases that follow, have been declared: "The finest war Paintings ever produced;" "True Soldier's Paintings"—"Paintings that should be placed where coming generations of possible soldiers—seeing them, should learn how terrible a thing war is." "Historic canvases that convey lessons of vital import." "National Paintings to be placed in a National Gallery."

These are paintings before which great patriots like Lincoln, and great soldiers like Grant, Hancock, McClellan and Miles have stopped absorbed; forgetting time, place and circumstance, they were again on the field so perfectly portrayed. Then—recalled to the present by some nearby movement—they have turned from these masterly records of historic deeds with tear-dimmed eyes. The interest of these canvases is greatly enhanced in several instances by their framing—as in that of Bloody Lane—framed in weather-stained, bullet-riddled oak from the battlefield itself, bound together with the battle's emblems.

If even a part of the enthusiastic Press Notices of these Paintings, published at the time when criticism was keenest because the facts themselves were of the hour, or those of calmer, later days, were reproduced, there would be need of an especial catalogue for each Painting. So, in general, we accompany each simply with its own description, written by the Artist-Soldier himself.

# The Army of the Potomac.

(Encamped at Cumberland Landing on the Pamunky River).

"If our readers desire a clear and vivid conception of the actual appearance and extent of an army of 80,000; if they would know what a great thing an army is, let them look at this painting. At the only time when the Army of the Potomac was ever collected in an entire body it was spread out on ground sufficiently level for it all to be seen at one view. Fortunately, at this great moment one of our best landscape Painters was present \* \* \* The longer this great painting is studied, the stronger is its power. With it before us, we can feel as did Marmion when contemplating the Army of James IX. at Flodden Field."

"Oh well, Lord Lion, has thou said,  
Thy king from warfare to dissuade  
Were but a vain essay:  
For, by saint George' were that host mine,  
Not power infernal nor divine  
Should once to peace my soul incline  
Till I had dimm'd their armor's shine  
In glorious battle fray."

*Scientific American*, 1895, 33.

Height, 4½ feet; width, 10½ feet.

## COPY OF AUTOGRAPH LETTER FROM GENERAL McCLELLAN.

NEW YORK, January 21st, 1865.

My dear Captain:

Before leaving the city I must express to you the pleasure experienced by me on beholding your magnificent painting of the Army of the Potomac in camp, at Cumberland landing, Pamunky River. I thought the study I saw at your studio last winter was fine, but never dreamed you would produce a work that could so vividly call to mind that wonderful sight. For a moment upon entering the gallery I was spellbound, and could hardly realize that the place and event was not actually before me. Every feature of that never to be forgotten scene has been faithfully portrayed, and will be valued in the future as one of the most perfect representations of Army life.

I congratulate you on your success.

Truly your friend,

GEO. B. McCLELLAN.



**Battle of Antietam—"No. 1. . Looking South."**

In the distance are seen the mountains of Maryland and Virginia; in the middle-distance is Cemetery Hill, on which is the Washington Artillery. General Lee had his position there also during most of the battle. Below the hill to the right is seen part of the village of Sharpsburg; to the right is the Hagerstown Pike; near the foreground is the Henry Piper homestead, with orchard, and the Rebel line across through the orchard, after being driven from the sunken road. In the foreground is a section of the sunken road, with the Seventh Maine dashing across it into the Piper cornfield, where they lost two-thirds of their number in less than half an hour.

Height,  $5\frac{1}{2}$  feet; width, 12 feet.

**Battle of Antietam—"No. 2. . Looking West."**

On the left is the famous Dunker Church and woods, with the Confederate Artillery, under S. D. Lee, in the foreground. In the center distance is the extreme right of the Union lines; The smoke of Stewart's Battery is seen over the hill, and the D. R. Miller house by the end of the hill; between the Miller house and the east woods, a part of which shows on the right of this painting, is a 30-acre cornfield, where the slaughter of both the blue and the gray was fearful. This is an extremely interesting portion of the field. Here at early dawn the impetuous Hooker, supported by Mansfield, dashed his columns against those of Stonewall Jackson, whose lines extended along in front of the Miller house and east woods, giving him a

foretaste of what the day was going to be. After a terrific struggle, Jackson was forced back across the open ground into the Dunker Church or west woods; here he was re-inforced, and in turn forced Hooker and Mansfield back. Thus the battle raged, the contending forces driving each other back and forth across the open ground between the east and west woods, with terrific slaughter on both sides, until Mansfield was killed and Hooker severely wounded, and their shattered ranks forced back to the shelter of the east woods and their Artillery. At this point Sedgwick's Division of the Second Corps charged from the cornfield and east woods, as shown in the picture, going clear through the Dunker Church woods, but was in turn flanked, and had to cut his way back, losing over 1,200 men in the operation, and himself being badly wounded. The Sixth Corps having arrived on the ground from South Mountain, were at once ordered in to retake the ground that had been so long and hotly contested. Irwin's Brigade (of Smith's Division) charged diagonally across the field in front of the Dunker Church woods, cleared them in ten minutes, and held them the rest of the day. This was the last charge on the right. It was now noon, and long-range firing was kept up until dark.

Height, 5½ feet; width, 12 feet.

### Battle of Antietam—"No. 3. Looking North."

On the left of this painting is seen the remaining portion of the east woods, with a Union Battery in front; also the burning Mamma buildings, fired by order of D. H. Hill, whose left connected with Jackson



and extended along in front of the burning buildings, and on through the Roulette orchard, this side of the house and barn, up and along the high ridge beyond, on the right of the painting. This was the battleground of Sumner's Second Corps. McClellan and escort are seen riding the lines during the battle; his Headquarters, at the Pry house, is seen also in the center of the picture, across the Antietam creek, above and to the left of the Roulette house, the red house on the hill. From the Pry house, extending to the right, along under Elk Mountain, is the position of the Fifth Corps, held in reserve, and our reserve Artillery. The battle commenced here about 7 o'clock in the morning, by French's Division, Richardson's Division forming on the left of French, a little later on. The fighting here was desperate, the Rebel lines were forced back, and took possession of a sunken road, since known as "Bloody Lane," which they held for four hours, a small section of which is seen at the extreme right of this painting. Twice while holding the lane the enemy were reinforced and charged back on our men, driving them back. The last charge they made Max Webber's Brigade was forced from the field, being almost annihilated, and out of ammunition. The Sixth Corps had just reached the field, and Brooks' Old Vermont Brigade was ordered to reinforce French, which they did on a double-quick, charging in two lines up through the Momma and Roulette cornfields, as shown in the right of this painting, recapturing the lost ground and holding it until the end of the battle. About noon the Confederates were driven from the lane in their front, leaving the road literally filled with their dead and wounded. About this time Richardson, on the left of French, was mortally wounded, and Hancock took command of his Division.

Height, 5½ feet; width, 12 feet.

**Battle of Antietam—"The Burnside Bridge."**

This painting shows the extreme left of the Union lines, two miles south of Sharpsburg. Burnside's Ninth Corps held the east bank of the Antietam creek, and the Confederates the west; Toombs' Brigade occupying the bridge and the adjacent hill, with Eubanks' Battery on the left, just out of the picture. Burnside was ordered to carry the bridge at 8 in the morning, but failed to do so, after a few feeble attempts. After receiving a third peremptory order to carry the bridge and the heights beyond, and advance on Sharpsburg, regardless of loss, to General Sturgis he committed the task, and the 51st Pennsylvania, Colonel Hartranft, and the 51st New York, Colonel Potter, were selected to charge the bridge; this they did, at 1 o'clock, in fine style, at the point of the bayonet, at a double-quick, the whole Division following. About 3 o'clock the advance commenced, driving the Rebels back in great confusion, until they almost reached Sharpsburg. But the movement was too late. A. P. Hill reached the field, from Harper's Ferry, reinforced the Rebels, and forced back the victors across the bridge, though our troops still held the bridge and the hills commanding it. The loss of both officers and men was very heavy, especially of the brave boys that carried the bridge. Total loss of Corps, 2,349.

Height, 5½ feet; width, 12 feet.



“After the Battle.” “Bloody Lane”—Antietam.

This was the most terrible slaughter seen during the war; the Confederate dead lay in the sunken road on an average of three deep for half a mile, and there was only one man who breathed in all that distance. The officer who had charge of the working party here says: “’Round the point, just beyond the foreground of this painting, for three rods, they lay five and six deep.” On the hills to the left of the lane, there were five charges made, and the dead of blue and gray are about equal, but in the lane and the cornfield to the right all are Confederates. This was largely the work of Infantry. The living man that lay in road said: “When I fell I had one bullet in me, now I have five!” The man kneeling down in the foreground was in that position firing, was struck in the brain, and was so perfectly balanced that he never fell over. The young officer in front was said by a Confederate to be Colonel Lightfoot. The man hanging on the fence had eight bullets in him. One Georgia Regiment, that fought here, reports their loss at 86 6-10 per cent. Our front line as we lay on the hill to the left was only 50 yards from the lane. And Longstreet says: “The fresh troops of McClellan mowed down the already ragged army of Lee like grass before the scythe.” The first mountain in the distance is Elk Ridge, a notch in the forest on top of the highest point is McClellan’s chief signal station. Directly behind this ridge is “Crampton Pass,” in the Blue Ridge, or South Mountain, as it is called here, where the Sixth Corps fought three days before; and at the extreme left of the painting is seen “Turner’s Gap,” where the rest of the army fought the battle of “South Mountain.”

Height, 8½ feet; width, 16 feet.

## TO SCOTLAND

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" Farewell, ye green hills and heather-clad mountains,  
Ye wild, woody glens and bright valleys below.  
Farewell! to the land of the lakes and the fountains,  
The dearest on earth that my bosom can know.  
I ne'er shall forget thee — my country! — no, never!  
Though I leave thee for years, and it may be — forever!

Farewell ye gray halls that my infancy sheltered!  
The home of my sire I can never forget;  
Thine ivy-clad walls time and tempest may alter,  
But thy old, mossy stones shall be dear to me yet,  
The strong ties that bind me to thee I now sever,  
It may be for years, and it may be forever.

And when, in some lone, foreign land I'm a ranger,  
If the blue hills of Scotland I never may see,  
Ere they lay me to rest in the grave of a stranger,  
My last breath shall rise for a blessing on thee.  
Farewell, Caledonia! from thee I now sever,  
It may be for years, and it may be forever!

JAMES HOPE.





*J. Hooper*

1819—1892

4  
FIFTH AVENUE ART GALLERIES  
366 FIFTH AVENUE  
34<sup>TH</sup> STREET

p 28, 29, 31  
p 76,

EXECUTORS' SALE  
ESTATE OF  
MRS F. O. MATTHIESSEN

DUER, STRONG & WHITEHEAD  
ATTORNEYS

JAMES P. SILO,  
AUCTIONEER



FIFTH AVENUE ART GALLERIES

366 FIFTH AVENUE,

JAMES P. SILO - - - - - AUCTIONEER.

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CATALOGUE

OF

SUPERB TAPESTRIES, SILK CARPETS AND RUGS,  
ROCK CRYSTALS, JADES, ENAMELS, IVORIES,  
BOOKS, ENGRAVINGS, CARTOONS, LOUIS  
XV. and XVI. AND EMPIRE  
FURNITURE, ETC.

AT ABSOLUTE SALE BY AUCTION

BY ORDER OF THE EXECUTORS  
OF THE ESTATE OF

MRS. F. O. MATTHIESSEN,

MESSRS. DUER, STRONG & WHITEHEAD

Attorneys.

on Friday, January 8th and following days,

AT TWO O'CLOCK

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The Books—January 11th, at 8 P. M.

The Etchings and Engravings—January 12th, at 8 P. M.

# CONDITIONS OF SALE.

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1 The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

2 The Purchasers to give their names and addresses, and to pay down a cash deposit of at least 25 per cent., or the whole of the purchase-money, *if required*, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.

3 The lots to be taken away at the Buyer's Expense and risk, within 24 hours after the conclusion of the sale, and the remainder of purchase - money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold himself responsible if Lots be lost, stolen, damaged or destroyed, but they will be left at the sole risk of the Purchaser.

4 No checks received unless certified.

5 The sale of any Article is not to be set aside on account of any error in the description or imperfection, and no warranty whatever is made. All articles are sold just as they are, without recourse.

6 To prevent inaccuracy in delivery and inconvenience in the settlement of the Purchases, no lot can on any account, be removed during the sale.

7 No claims allowed after the removal of goods.

Our record of sales in all cases final.

9 Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, without further notice, and the deficiency (if any) attending such re-sale, shall be made good by the defaulter at this sale, together with all charges attending the same. This condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.

JAMES P. SILO, Auctioneer




Every article sold as it is, and at so much each, nothing sold by the lot. No reduction or rebate on any pretence whatever.

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## CATALOGUE

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- 1 Pitcher, cut and engraved
- 2 Eleven champagnes, cut and engraved
- 3 Twenty-four oyster plates, decorated Limoges
- 4 Two plaques, decorated
- 5 Pitcher, frosted glass
- 6 Two water carafes
- 7 Five pieces of glass ware. assorted
- 8 Two decanters, cut and engraved
- 9 Chocolate pot, flower decoration, Bodley ware
- 10 Large copper water kettle
- 11 Jardiniere, decorated
- 12 Two plaques, Delft, blue and white
- 13 Decanter , cut and engraved
- 14 Pitcher, satin glass and Kaga tea pot
- 15 Twenty wine glasses
- 16 Gas standard
- 17 Twelve pieces of glassware, 3 decanters, 9 finger bowls, assorted
- 18 Ebony table
- 19 Copper coal hod
- 20 Bronze card receiver
- 21 Japanese rain drop bottle and cover

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
- 22 Thirty wine glasses, decorated
- 23 Teapot stand and Japanese vase, 2 pieces
- 24 Terra cotta figure
- 25 Table, roasewood and marble top
- 26 Lot of white and gold china cups and saucers
- 27 Brass fire screen
- 28 Two cuspidors, Canton ware
- 29 Table, black walnut
- 30 Fire screen, embroidered
- 31 Mirror, brass frame
- 32 Book rack, brass and Argand gas burner
- 33 Two fans, decorated
- 34 Two vases, decorated
- 35 Fifteen pieces bric-a-brac, assorted
- 36 Three pieces, 2 silver plated candelsticks and  
vase
- 37 Two pieces, bisque basket and Dresden vase
- 38 Twenty-four pieces of glass, assorted
- 39 Panel, Parian in plush frame
- 40 Table, Ebony
- 41 Lot of candle saucers
- 42 Plaque, decorated; bon-bon box, soap dish, brush  
holder, 7 pieces
- 43 Fire screen, black walnut and gilt
- 44 Two sauce boats, Dresden
- 45 Lunch set, wedgewood, decorated



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- 46 Plaque, porcelain
- 47 Mirror, folding
- 48 Piano lamp, silver bronze
- 49 Two jardinières, decorated
- 50 Twelve wine glasses, decorated, and satin glass  
pitcher
- 51 Flower vase, bisque
- 52 Two figures, Parian
- 53 Pitcher, Doulton
- 54 Clock, black walnut and gilt
- 55 Bon-bon box and call bell, 2 pieces
- 56 Jardinière, antique
- 57 Two Cloisonné vases
- 58 Lot of baskets, etc.
- 59 Twelve plates, bread and butter
- 60 Fish service, decorated Limoges
- 61 Table, mahogany
- 62 Lot of bric-a-brac, as is
- 63 Twelve salad plates, Mikado decorations
- 64 Jardinière, Hungarian decoration
- 65 Twenty pieces assorted bric-a-brac
- 66 Five pieces Imari porcelain, dessert ware
- 67 Fish set, 13 pieces, Limoges china
- 68 Lot dinner ware, green and white
- 69 Seventeen wedgewood oyster plates
- 70 Decanter, musical

 Every article sold as it is, and at so much each, nothing sold by the lot. No deduction or rebate on any pretence whatever.

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- 71 Twelve berry plates, majolica
- 72 Thirteen hock glasses, engraved
- 73 Fruit service, Copeland
- 74 Berry set
- 75 Dinner set, Limoges, decorated
- 76 Bureau, rosewood and marble top
- 77 Wardrobe, mirror door, black walnut
- 78 Bookcase, black walnut
- 79 Another, black walnut
- 80 Wardrobe, black walnut
- 81 Bookcase, black walnut
- 82 Mantel, black walnut
- 83 Two lamps, decorated china
- 84 Platteau, silver plated
- 85 Lot of cream jugs and teapot
- 86 Chocolate pot and sugar bowl
- 87 Wine set, decanter and glasses
- 88 Two celery glasses, cut
- 89 Lot of assorted glassware
- 90 Piece of coral
- 91 Cheese dish and glass decanter
- 92 Two decanters, engraved
- 93 Tea set, decorated Kaga, 3 pieces
- 94 Eleven wine glasses
- 95 Champagne cooler and silver plated water kettle
- 96 Water pitcher and wedgewood teapot



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
- 97 Cordial set
- 98 Two odd decanters
- 99 Fifteen wine glasses
- 100 Punch bowl, decorated porcelain
- 101 Two flower vases, silver plated castor and 11  
wine glasses
- 102 Lot silk window shades
- 103 Sideboard, oak and marble top
- 104 Screen, Japanese, four-fold
- 105 Panel, carved mahogany
- 106 Wall clock
- 107 Another
- 108 Twelve plates, Mikado
- 109 Fur rug
- 110 Deer head, carved Swiss wood, with natural  
antlers
- 111 Piano lamp, bronze
- 112 Table, decorated porcelain
- 113 Arm chair, Russian
- 114 Screen, 3-fold, embroidered
- 115 Piano lamp, gilt bronze, massive
- 116 Panel, Figure, in ebony frame
- 117 Tea tray, silver plated, Tiffany & Co.
- 118 Jar and cover, crown derby
- 119 Two vases, gourd shaped

Every article sold as it is, and at so much each, nothing sold by the lot. No reduction or rebate on any pretence whatever.

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- 120 Music box
- 121 Screen, painted
- 122 Twelve pieces of bric-a-brac
- 123 Dresden, rosewood, cheval glass
- 124 Lot of odd and ends, assorted
- 125 Three chairs, reception, assorted
- 126 Arm chair, Cretonne
- 127 Shell, specimen
- 128 Cuckoo clock
- 129 Jewel casket, Hungarian
- 130 Two figures, terra-cota
- 131 Clock, traveling, as is
- 132 Two 3-lights brass sconces
- 133 Vase, antique, Delft
- 134 Electric light, standard
- 135 Indian water bottle
- 136 Book rack, mahogany
- 137 Parian bust
- 138 Plates for camera, in case
- 139 Sandlewood box and match holder and 2 candlesticks, 4 pieces
- 140 Lamp, Cloisonne and brass mounted
- 141 Tea set, Copeland
- 142 Bronze inkstand and match holder
- 143 Moradabad tray and 3 cups
- 144 Two vases, glass and bronze mounted



 Every article sold as it is, and at so much each, nothing sold by the lot. No reduction or rebate on any pretence whatever.

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- 145 Cordial set, on tray, glass
- 146 Four assorted pieces of bric-a-brac
- 147 Two pitchers, porcelain and frosted glass
- 148 Jardiniere, Worcester, as is
- 149 Clock, porcelain
- 150 Ease, ebony
- 151 Easel, carved, rustic
- 152 Water filter
- 153 Mirror, shaving, beveled
- 154 Majolica bowl and Japanese vase
- 155 Terra cotta figure
- 156 Persian lamp and bracket
- 157 Lot of baskets
- 158 Bronze ornament
- 159 Table, black walnut
- 160 Two plaques, carved Swiss wood
- 161 Cretonne slipper chair
- 162 Mandolin
- 163 Copper coal hod
- 164 Fur rug
- 165 Chair, mahogany, spindle back
- 166 Lot of bric-a-brac, assorted
- 167 Two vases, Satsuma
- 168 Two figures, bisque
- 169 Two bottles, Mexican
- 170 Two vases, Barotine

Every article sold as it is, and at so much each, nothing sold by the lot. No reduction or rebate on any pretence whatever.

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- 171 Teapot, Royal Worcester
  - 172 Two vases, raised cameo
  - 173 Two vases, antique Calcutta
  - 174 Two figures, Royal Worcester
  - 175 Two jardinières, antique
  - 176 Bonbon box
  - 177 Eight glasses and one decanter, engraved
  - 178 Sixty-seven tumblers, engraved
  - 179 Seventy clarets, engraved
  - 180 Ninety-eight champagnes, engraved
  - 181 Fifty-four clarets, engraved
  - 182 Eighty-eight ports, engraved
  - 183 Twenty-seven tumblers, champagnes, engraved
  - 184 Thirty sherries, engraved
  - 185 Six ports, engraved
  - 186 Nine goblets, engraved
  - 187 Wall clock, silvered wood
  - 188 Lot of armor
  - 189 Vase. Royal Worcester
  - 190 Decorated plaque
  - 191 Spanish lustre vase, Mexican pitcher
  - 192 Four shells, specium
  - 193 Five figures, bisque
  - 194 Silver-plated match tray and match holder
  - 195 Two vases, bronze
  - 196 Figure, bronze



~~147~~ Every article sold as it is, and at so much each, nothing sold by the lot. No reduction or rebate on any pretence whatever


- 
- 197 Desk, black walnut
  - 198 Onyx painted panel
  - 199 Fairy lamp
  - 200 Two bisque figures
  - 201 Bronze and nickel paper holder
  - 202 Tankard, Swiss wood, carved
  - 203 Silver plated tea service, six pieces
  - 204 Carving set
  - 205 Jardiniere, porcelain
  - 206 Pitcher, Worcester
  - 207 Crystal and silver mounted decanter
  - 208 Celery tray, cut glass
  - 209 Bottle holder and tray, silver plated
  - 210 Set of ivory chessmen
  - 211 Silver plated fruit stand
  - 212 Celery holder, cut glass
  - 213 Ice tub, glass and silver mounted
  - 214 Lot of fans, mirrors, Swiss box and cover
  - 215 Jardiniere, decorated
  - 216 Four odd curtains
  - 217 Buffet, marble top and carved oak
  - 218 Dinning set, oak and embossed leather, 12 pieces
  - 219 Two ottomans
  - 220 Side chair, muslin upholstered
  - 221 Book case, black walnut
  - 222 Lot of Kaga cups and saucers

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- 223 Two pickle jars
- 224 Fifteen clarets, engraved
- 225 Six tumbler champagnes, engraved
- 226 Thirty-two water tumblers
- 227 Twelve punch glasses and saucers
- 228 Eight hocks, cut ruby
- 229 Two vases, brass open work
- 230 Two vases, Royal Worcester
- 231 Vase, painted
- 232 Clock and thermometer, traveling
- 233 Majolica flower vase
- 234 Jardiniere, decorated
- 235 Bookcase, black walnut
- 236 Figure, bronze on marble base
- 237 Pedestal, bronze
- 238 Two lamps, decorated
- 239 Two Dogs, terra cotta
- 240 Vase, Doulton
- 241 Figure, bronze, on marble base
- 342 Egg, engraved
- 243 Two vases, Persian bronze
- 244 Thermometer, tusk, silver mounted
- 245 Vase, Doulton, flower and mat gold decoration
- 246 Roll top desk, black walnut
- 247 Fur rug
- 248 Pair portieres



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- 249 Five pair of lace curtains
- 250 One satin drapery
- 251 Two chairs, black walnut, reception
- 252 Pair Brussels curtains
- 253 Lot of plaques
- 254 Commode, black walnut
- 255 Moaic tray
- 256 Checker table
- 257 Repousse bronze jardiniere
- 258 Atlas, on bronze stand
- 259 Ten dining chairs, oak and leather
- 260 Sofa, overstuffed, satin damask
- 261 Zither
- 262 Arm chair and side chair, muslin, overstuffed
- 263 Vase, Worcester, as is, and 2 bread plates
- 264 Set of films for camera, in leather case
- 265 Vase, Doulton
- 266 Lamp, copper and bronze
- 267 Persian Crept
- 268 Plaque, bronze, plush and ebony frame
- 269 Decorated banjo and drum
- 270 Turkish curtains
- 271 Two chairs, reception, in Cretonne
- 272 Two more, in plush velour
- 273 Bowl and cover, Satsuma

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- 274 Photo frame, gilt, bronze, angelique bronze bell and pottery candlestick, 3 pieces
- 275 Antique bronze (Model), Friederich Dem Grossen Monument. the panels with Horses and figures in relief
- 276 Writing set, gilt bronze
- 277 Butter beater, antique carved
- 278 Card table, mahogany, drop leaf
- 279 Two pitchers, Belnairs
- 280 Manicure set, torquoise shell
- 281 Mirror, bevel plate, brass stand
- 282 Pitcher vase, Doulton
- 283 Two vases, French enamel, bronze mounted
- 284 Cologne set
- 285 Vase splash, gold decorated
- 286 Jewel casket, decorated porcelain
- 287 Five pieces assorted bric-a-brac
- 288 Vase, antique bronze
- 289 Bowl, Hungarian lustre
- 290 Bon-bon box and pen tray
- 291 Pitcher, repousse bronze
- 292 Vase, Hungarian lustre
- 293 Pair plush velour portieres
- 294 Twins bed, rosewood and Marqueterie, with gilt tracing
- 295 Two covered springs



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
- 296 Two mattresses, fine hair
- 297 Four pillows, feather
- 298 Two bolsters, feather
- 299 Armoure, rosewood and gilt tracing
- 300 Bureau, rosewood and Marqueterie, with gilt tracings
- 301 Another, larger
- 302 Table, Senorento wood, painted top
- 303 Two chairs, rosewood and gilt, reception, in satin brocade
- 304 Fire screen, 5-fold
- 305 Fur rug
- 306 Three chairs, reception, rosewood, carved
- 307 Screen, Japanese, 4-fold
- 308 Two chairs, black walnut, in satin damask
- 309 Clock set, bronze and marble
- 310 Sewing table, black walnut, cloth top
- 311 Table cover, plush
- 312 Lot bow and arrows
- 313 Sofa, plush and overstuffed
- 314 Two vases, Bohemian glass
- 315 Two Teplitz busts
- 316 Cut glass inkwell
- 317 Bureau set
- 318 Pair Doulton 2-light candelabras
- 319 Pitcher vase, Doulton, decorated

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
- 320 Vase, bronze inlaid
- 321 Pitcher, Mexican
- 322 Two decanters, Bohemian
- 323 Vase, Doulton
- 324 Fur rug
- 325 Two Indian portieres
- 326 Three sets South Sea Island beads
- 327 Rocker, mahogany and leather seat
- 328 Folding chair, walnut
- 329 Two pair of lace curtains
- 330 Bed room set, 2 pieces, carved mahogany
- 331 Washstand to match
- 332 Armoire to match, bevel plate mirror
- 333 Box spring
- 334 Hair mattress
- 335 Three pillows, feather
- 336 Bolster, feather
- 337 Vase, rookwood
- 338 Thermometer, bronze
- 339 Vase, Bonn, decorated
- 340 Clock, miniature
- 341 Jewel casket, bronze
- 342 Vase and cover, Hungarian ware
- 343 Cup and tray, brass
- 344 Vase, decorated, Doulton
- 345 Two candelabras, gold bronze, 4 lights



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- 345a Enamel bowl
- 346 Vase, decorated, Doulton
- 347 Lot of bric-a-brac
- 348 Nest of tables, mahogany and marqueterie
- 349 Two lacquered trays
- 350 Two pair lace curtains
- 351 Lot of bric-a-brac
- 352 Jardiniere, Italian
- 353 Lot of Bric-a-brac
- 354 Card table, walnut, drop leaf
- 355 Easy chair, overstuffed
- 356 One pair portieres, velour and satin damask
- 357 Couch, cretonne, covered.
- 358 Easy chair, plush covered
- 359 Bigelow Rug, 6 x 4
- 360 Fur rug
- 361 Two side chairs, mahogany, cretonne.
- 362 Foot stool, plush
- 363 Rocker, carved oak, plush seat
- 364 Six pair lace curtains
- 365 Hall chair, mahogany
- 366 Two Mexican rugs
- 367 Bed-room suite, 2 pieces, carved rosewood
- 368 Box spring
- 369 Mattress, hair
- 370 Five pillows, feather

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
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- 371 Bolster, feather
- 372 Wardrobe, carved rosewood
- 373 Commode, rosewood, to match
- 374 Marble bust, Cararra
- 375 Four pair portieres, satin damask
- 376 Vase, rookwood
- 377 Two candlesticks, bronze
- 378 Vase, brass, Spanish
- 379 Clock, marble, (Ball, Black & Co.)
- 380 Vase and cover, Chinese
- 381 Table, walnut, carved, marble top
- 382 Two pairs lace curtains
- 383 Lot of curtain rods
- 384 Lot of canes
- 385 Pair Turkish curtains
- 386 Parlor suite, 6 pieces, satin damask
- 387 Piano stool to match
- 388 Match holder, Belnairs
- 389 Lamp, Japanese
- 390 Vase, Persian
- 391 Basin and ewer, brass
- 392 Persian tray, brass
- 393 Persian shield, brass
- 394 Antique Persian rug
- 395 Coulah rug
- 396 Two figures, porcelain



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- 397 Cup and saucer, Royal Worcester
  - 398 Two vases, Crown Derby
  - 399 Figure, Japanese
  - 400 Vase, decorated
  - 401 Waste basket, Elephant foot
  - 402 Portfolio, ebony
  - 403 Lot of photographs
  - 404 Three pieces cut glass
  - 405 Dog, bronze
  - 406 Two pieces bric-a-brac
  - 407 Bronze photo frame
  - 408 Two pieces Venetian glass
  - 409 Pitcher, Coudon, decorated
  - 410 Ten cups and saucers, Royal Worcester,  
Tiffany & Co
  - 411 Jardiniere, copper, repousse
  - 412 Six figures, terra cotta
  - 413 Checker board, etc., etc.
  - 414 Two mosaic photo frames
  - 415 Three vases, French porcelain
  - 416 Plaque, bronze, gold inlaid
  - 417 Three jardinieres, decorated
  - 418 Two plaques, decorated
  - 419 Three pieces bric-a-brac
  - 420 Two anklets, brass
  - 421 Two busts, terra-cotta

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- 422 Magnifying glass
- 423 Lot of glassware
- 424 Bowl, Hungarian, decorated
- 425 Lot of curios
- 426 Tiled box
- 427 Cup and saucer, Hungarian ware
- 428 Royal Berlin bone plate
- 429 Four figures, Doulton
- 430 Twelve cups and saucers, Copeland
- 431 Tea set, Mexican pottery
- 432 Eighty-three lemonade glasses
- 433 Three pieces bric-a-brac
- 434 Revolving book case, walnut
- 435 Two sofa pillows
- 436 Pair lace curtains
- 437 Arm chair, carved walnut and gilt satin damask
- 438 Screen, 4-fold, embroidered
- 439 Atlas rack, ebony
- 440 Chocolate pot, Doulton
- 441 Four combination lamps and candlesticks
- 442 Four decanters, engraved
- 443 Two pitchers, engraved
- 444 Four decanters, engraved
- 445 Twenty-five clarets, engraved
- 446 Twelve sherries, engraved



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- 447 Two water glasses, engraved
- 448 Seventeen cut ports, engraved
- 449 Five finger bowls, engraved
- 450 Cup and saucer, Japanese
- 451 Bowl and comport, Japanese
- 452 Microscope, made by Pike, New York
- 453 Fourteen piece fish set, Limoges
- 454 Thirteed port glasses, engraved
- 455 Thirteen liqueurs, engraved
- 456 Bureau set, ivory finish
- 457 Library table, walnut and ebony
- 458 One velour portiere
- 459 Three chairs, 2 arm, 1 side, in green velour
- 460 Four pair lace curtains
- 461 Two Moradabad vases
- 462 Two vases, Crown Derby
- 463 Turkish pipe
- 464 Two thermometers
- 465 Two Cloisonne vases
- 466 Swiss clock set, handsomely carved.
- 467 Plaque, Dresden
- 468 Plaque, porcelain, painted
- 469 Sideboard, black walnut, gilt tracings and  
marble top
- 470 Tray, bronze
- 471 Peacock tray

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- 472 Stool, walnut
- 473 Nest of tables, Japanese
- 474 Two Mexican rugs
- 475 Three pieces, 2 chairs and stool
- 476 Three folding chairs
- 477 Bed-room suite, carved mahogany
- 478 Box spring
- 479 Mattress, hair
- 480 Dressing table, carved mahogany
- 481 Two Persian brass vases
- 482 Three pieces bric-a-brac
- 483 Vase, decorated
- 484 Vase, Bohemian glass
- 485 Bureau set, glass and Dresden china
- 486 Two figures, bronze
- 487 Mirror, 3-fold
- 488 Glove box, ivory, inlaid
- 489 Real bronze pheasant, marble base
- 490 Marble leaning tower
- 491 Lamp, Doulton ware
- 492 Jewel casket
- 493 Table, walnut, carved
- 494 Two pair portieres, satin damask
- 495 Coach, satin damask
- 496 Three pair lace curtains
- 497 Vase, decorated



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- 498 Group, dog and rabbit, real bronze
- 499 Marble, Persian mosque
- 500 Buffet, elaborately carved, Italian walnut, made  
in Florence, exhibition piece
- 501 Two comports, antique china, open work
- 502 Salver, Tiffany, Favrile
- 503 Teakwood stand, elaborately carved
- 504 Musical bird
- 505 Eighteen soup plates, Wedgewood, red and gold  
decorations
- 506 Fish set, Copelan<sup>1</sup>, decorated with fish, 19 pieces  
signed W. Yale
- 507 Vase, cut glass, bronze mounts
- 508 Coffee pot, Minton, white and gold decoration,  
Tiffany & Co.
- 509 Tete-a-tete set, Limoges gold and ivory decora-  
tion
- 510 Two decanters, engraved and cut Bohemian  
glass
- 511 Twenty hocks to match
- 512 Sixteen goblets to match
- 513 Twelve liqueurs to match
- 514 Sixteen sherries to match
- 515 Nineteen saucer champagnes to match
- 516 Forty-four clarets to match
- 517 Three decanters with handles to match

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- 518 Four decanters to match
- 519 Two decanters to match
- 520 Three decanters, smaller, to match
- 521 Twenty-one finger bowls to match
- 522 Cheese dish to match
- 523 Epergne to match
- 524 Game set, Limoges, bird decoration, on silver ground, 13 pieces
- 525 Black walnut and gilt extension table
- 526 Hanging basket, brass open work
- 527 Five o'clock tea kettle and stand, engraved brass
- 528 Two 4-fold screen, Japanese
- 529 Vase, Clement Massier
- 530 Chocolate pot, Royal Worcester, Moorish decoration
- 531 Two vases, cut amethyst glass, rearl bronze mounts
- 532 Pitcher, Doulton, flower decoration
- 533 Two transparencies, dinner heads
- 534 Two odor bottles, cut glass
- 535 Vase, antique, repousse silver
- 536 Vase, Nancy glass
- 537 Hall chair, carved oak, upholstered in tapestry
- 538 Bear skin lap robe
- 539 Easy chair, in figured velvet



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- 540 Two vases, real bronze with figures in relief,  
marble base
- 541 Mosque carved ivory, East Indian work
- 542 Five pieces Moradabad
- 543 Centre vase, horn, in bronze mounts
- 544 Vase, French art glass, richly decorated
- 545 Bookcase, carved mahogany, 3 doors
- 546 Jardiniere and pedestal, Hungarian open work  
richly colored.
- 547 Another, turquoise and gold
- 548 Saddle bag, East Indian, carved and embroid-  
ered leather
- 549 Two pair window draperies, figured oive  
green satin damask
- 550 Portiere, antique Kis Kilim
- 551 Persian etching on copper, after J. L. Gerome
- 552 Sofa pillow, embroidered silk plush
- 553 Four pair lace curtains, renaissance
- 554 Door portiere, silk tapestry, double faced
- 555 Boudoir suite, oak and rosewood, upholstered  
in silk tapestry, 6 pieces
- 556 Flower vase, Royal Worcester, as is
- 557 Bowl, old Spanish coppered lustre
- 558 Salver Moradabad ware
- 559 Mounted rattle-snake skin
- 560 Crowu, antique wrought iron, XVI century

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- 561 Jardiniere, Morres Cactus decoration
- 562 Three replicas of Roman Forum, in Sienna marble
- 563 Table cover, antique Cashmere
- 564 Library table, carved antique, oak
- 565 Card tray, fish shape, East Indian
- 566 Two candlesticks, silver plate, Tiffany & Co.
- 567 Budha antique bronze
- 568 Miniature sarcophagus, porphyry marble
- 569 Vase, Royal Bonn, by F. Lattgeran, after Ridgeway Knight,
- 570 Another,
- 571 Work table, birds'-eye maple and rosewood
- 572 Two plaques, real bronze, figures in relief
- 573 Card box, real bronze, with hunting scene
- 574 Small tray to match
- 575 Pen tray to match
- 576 Large tray to match
- 577 Jardiniere, Limoges figure decoration
- 578 Salver, Benares, finely chiseled
- 579 Hall bench, elaborately carved, English oak
- 580 Plaque, old Italian, Finding of Moses
- 581 Another, Neptune
- 582 Two pair window draperies, crimson satin, damask, silk lined and fringed
- 583 Easy chair, ebony and gilt, real bronze mounts, upholstered in red velvet brocade



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- 584 Easel, carved and gilt
- 585 Clock, petrified wood, gilt, bronze figures
- 586 Two odor bottles, cut ruby glass
- 587 Flower bowl, enameled Venetian glass
- 588 Three pieces carved Swiss wood
- 589 Two odor bottles, Venetian glass
- 590 Bowl, antique glazed pottery
- 591 Egg set, Copeland decoration, Tiffany & Co.
- 592 Tea set, Cauldon, flower and gilt decoration,  
Tiffany & Co.
- 593 Chocolate pot, Copeland East Indian decoration
- 594 Six ramakins, Dresden decoration
- 595 Individual tureen, Minton
- 596 Syrup pitcher, engraved Bohemian glass
- 597 Eleven clarets, cut ruby glass
- 598 Seventeen crackled glass dishes, shell shape,  
fish decoration
- 599 Eight bouillion cups, Copeland, red and gold  
decoration, Tiffany & Co.
- 600 Revolving book case, French walnut, with bevel  
glass doors
- 601 Kazak rug
- 602 Shirvan rug
- 603 Another
- 604 Chichi rug
- 605 Two vases, Bohemian glass, cut and gilt

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
- 606 Two candlesticks, silver bronze
- 607 Flower vase, Royal Worcester, Persian decoration
- 608 Two figures, antique carved, ivory and wood mendicants
- 609 Two vases, old Limoges finely painted figures, by Poitevin.
- 610 Pitcher, Royal Worcester, clouded gold decoration
- 611 Two vases, old Vienna, cupid decoration pink and gold
- 612 Clock set, white marble and enamelled bronze mounts
- 613 Two cups, old Kaga decoration of the Wise Man
- 614 Parlor cabinet, marqueterie inlaid, with Sevres panels, real bronze mounts.
- 615 Work table, Berlin brass, open work, silk lined
- 616 Table cover, embroidered silk plush
- 617 Two arm chairs, upholstered in red satin and lampas
- 618 Hall chair, carved oak and embossed leather
- 619 Bust, real bronze, Sienna marble base, Shakspeare, by G Alegra
- 620 Etegere, 3 shelves, Berlin brass
- 621 Pair portieres, Kis Kilim, silk lined
- 622 Side chair, Louis XIV, carved mahogany and gilt
- 623 Coachman's cape, black bear skin



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- 624 Coachman's cape, black baer skin
- 625 Bust, Cararra marble, Dante's B. Beatrice, by  
F. Vichi, Florence ✓
- 626 Hall set and rack, carved Flemish oak, beveled  
glass mirror
- 627 Easel, rosewood and gilt, revolving
- 628 Swiss carving, chamois
- 629 Jardiniere, Doulton, floral decoration,
- 630 Garden seat, Hungarian, richly decorated
- 631 Decanter, cut Nancy glass
- 632 Bowl, Smyrna glass
- 633 Banquet lamp, Doulton body, bronze mounted
- 634 Two flower vases, Bohemian glass, cut and gilt
- 635 Pitcher, Benares brass, serpent handle
- 636 Three antique Roman inkwells, bronze and  
marble
- 637 Group, real bronze, Arab and Camel
- 638 Paper weight, Russian bronze, reclining bear
- 639 Two bonbonnières, Venetian glass
- 640 Five bronze groups
- 641 Potpourri, Cloisonne enamel
- 642 Casket, old German silver, basket shape
- 643 Cart, ivory
- 644 Six pieces Pompeian bronze
- 645 Paper weight. real bronze, Arabic prayer
- 646 Inkwell, real bronze parrot
- 647 Spirit lamp and tray, silvered cat's-eye handles
- 648 Small mirror, jeweled frame

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- 649 Two ash trays, Cloisonne enamel
- 650 Paperweight, real bronze sharp shooter
- 651 Two paper weights, real bronze birds
- 652 Cup, Obsidin or Fulcarrie glass
- 653 Paper cutter, tortoise shell
- 654 Three real bronze groups
- 655 Three moss agate lacquer boxes
- 656 Ivory carving, Fisherman
- 657 Group, Hunter, real bronze
- 658 Hand mirror, antique bronze and enamel
- 659 Group, real bronze deer
- 660 Real bronze mouse, in shell
- 661 Persian bronze candlestick, lotus flower and  
sacred bull
- 662 Real bronze paper weight
- 663 Match box, real bronze grouse
- 664 Paper weight, real bronze donkey and ester
- 665 Another, elephant on see-saw
- 666 Jewel casket, with Mosiac top
- 667 Figure, real bronze, Egyptian
- 668 Group, old East Indian bronze
- 669 Coupe, Porphyry marble
- 670 Carriage parasole, ivory handle
- 671 Turkish pipe, pearl inlaid
- 672 Tray, Cloisonne enamel
- 673 Paper weight, real bronze, Moor at Prayer
- 674 Another, Dog with ball
- 675 Three groups, real bronze
- 676 Two groups, real bronze, Dogs
- 677 Group, real bronze, Marguerite



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- 678 Tray, real bronze, Cats and Mice
- 679 Sphinx, real bronze
- 680 Cat, antique, real bronze
- 681 Letter scale, real bronze, enamelled
- 682 Six pieces real bronze, assorted
- 683 East Indian carving, soap stone
- 684 Carving, green jade
- 685 China closet, carved mahogany, mirror back
- 686 Two candelabras, real bronze, 9 lights
- 687 Flower vase, old Sheffield plate
- 688 Pitcher, Clement Massier, hawthorne decoration
- 689 Two vases, richly decorated, gilt bronze mounts
- 690 Bust; real bronze, Napoleon I. signed R. Colombo
- 691 Secretary, cabinet, First Empire, antique mahogany, gilt bronze mounts
- 692 Four pair lace curtains, Point d'Arabe
- 693 Table cover, antique silk brocade, flowered pattern
- 694 Jardiniere, antique hammered copper
- 695 Salver, Benares
- 696 Vase, Sevres, figured landscape decoration, on cobalt ground
- 697 Tabourette, mother-of-pearl inlaid
- 698 Rock amethyst quartz
- 699 Pin tray, mosaic and bronze
- 700 Mosque marble, East Indian work
- 701 Two vases, Satsuma
- 702 Piece quartz

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- 703 Two groups, soap stone, carved
- 704 Pitcher, St Clement pottery
- 705 Banquet lamp, enameled porcelain and bronze
- 706 Writing set, gilt, pearl bronze, 6 pieces
- 707 Library table, French walnut and marqueterie.
- 708 Pin cushion, South Sea embroidery, shell trimming
- 709 Roman Lamp, Pompeian Bridge
- 710 Vase, Doulton. floral decoration,
- 711 Two baskets, Doulton. floral decoration, Tiffany
- 712 Twelve Mosaic panels.
- 713 Vase, Benares, elephant handles
- 714 Desk, carved, black walnut
- 715 Figure of woman, Royal Berlin
- 716 Ornament, Marble tower of Pisa
- 717 Vase, Lachenal, green ground
- 718 Two figures, bisques
- 719 Barometer and thermometer, ivory
- 720 Vase. Cloisonne, bird and flower decoration
- 721 Clock set, black marble and real bronze, Tiffany
- 722 Parlor cabinet, French walnut, marqueterie, inlaid painted panels
- 723 Two pair window draperies, yellow satin damask, bow-not, embroidered silk plush border
- 724 Sofa cushion, East India embroidery
- 725 Couch, silk lampas upholstery
- 726 Arm chair to match
- 727 Four side chairs to match
- 728 Two pair window draperies to match
- 729 Two figures, real bronze, Mercury and Renome



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- 730 Salad bowl, Royal Worcester, clouded gold decoration
- 731 Tankard, antique silver, richly chased, with coin in cover
- 732 Another
- 733 Two cupids, Royal Berlin
- 734 Mirror, real bronze frame
- 735 Centre table, carved rosewood and gilt, black marble top
- 736 Anatolian rug
- 737 Shirvan rug
- 738 Casket, East Indian, enamel
- 739 Candleabra, formed of deer antlers and legs, and table covered with deer's skin
- 740 Group, real bronze, Russian
- 744 Casket, decorated glass
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
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
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
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
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
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
- 1002 Lamp, Satsuma and gilt bronze mounts
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- 1004 Two pair lace curtains, renaissance
- 1005 Bay window drapery, satin damask
- 1006 Boudoir suit, black walnut and tapestry, 4 pieces
- 1007 Fourteen hocks, engraved and cut glass
- 1008 Eighteen goblets, cut glass
- 1009 Eighteen clarets, to match
- 1010 Eighteen saucer champagnes, to match
- 1011 Eighteen tumblers, to match
- 1012 Eighteen tall champagnes, to match
- 1013 Eighteen sherries, to match
- 1014 Eighteen liqueurs, to match
- 1015 Twelve finger bowls, to match
- 1016 Two decanters, with handles to match
- 1017 Water pitcher, to match
- 1018 Two decanters, to match
- 1019 Dinner service, Ch. Pillivuyt & Co., Limoges, decorated green and gold border, crest in centre
- 1020 Extension table, carved oak
- 1021 Pair portieres, applique embroidered silk velour and figured satin damask
- 1022 Plaque, Hungarian, richly decorated

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- 1024 Set of candleabra, Copeland china, 4 pieces as are
- 1025 Roman lamp, Pompeian bronze
- 1026 Banquet lamp, Mexican onyx, gilt bronze mounts.
- 1027 Mantel garniture, cut glass, bronze mounts, 3 pieces.
- 1028 Library table, carved rosewood, marqueterie inlaid
- 1029 Small vase, Royal Vienna, figure decoration
- 1030 Two candlesticks, antique Limoges enamel.
- 1031 Tankard, old silver, richly chased, coin in centre of cover
- 1032 Another, silver, gilt, repousee, surmounted with swan
- 1033 Vase, Royal Vienna, figure decoration, Apollo, on red ground
- 1034 Hanging lamp, real bronze serpent
- 1035 Horn, elaborately carved in birds and flowers
- 1036 Two vases, royal Vienna, figure panels, on rich cobalt ground
- 1037 Clock set, black marble and real bronze, clock surmounted by figure, G. Servant, Paris



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- 1038 Parlor cabinet, rosewood, marqueterie inlaid
- 1039 Four cuff buttons, porcelain
- 1040 Chariot, old Dutch silver and bronze
- 1041 Chatelaine, Russian enamel on silver, Egyptian design
- 1042 Two mirrors, Persian embroidered frames
- 1043 Two small jardinières, repousse silver
- 1044 Basket, old filigree silver
- 1045 Cracker jar, silver plated cover
- 1046 Tray, Limoges enamel
- 1047 Vase, Persian bronze
- 1048 Two teapots, old kaga, red and gold decoration
- 1049 Inro, Japanese lacquer
- 1050 Flower vase, Luneville, lustre decoration
- 1051 Plaque, porcelain
- 1052 Two ash trays, enamel bronze
- 1053 Boat, tortoise shell
- 1054 Snuff box, horn and old silver
- 1055 Vase, onyx and enameled bronze
- 1056 Two pieces, silver spoon and ladle
- 1057 Two small trays, sterling silver, Tiffany
- 1058 Bureau set, filigree bronze and glass
- 1059 Seven pieces, assorted articles
- 1060 Jewel casket, Venetian glass
- 1061 Dagger, old Persian, silver scabbard

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- 1062 Twelve panels, old silver, repousse
- 1063 Writing set, Japanese bronze, 3 pieces
- 1064 Seven souvenir spoons, silver
- 1065 Two paper weights, porphyry marble
- 1066 Seven medals, assorted bronze
- 1067 Two miniature mandolins, tortoise shell
- 1068 Cigarette case, silver gilt
- 1069 Five boxes assorted lacquer
- 1070 Box, carved tortoise shell
- 1071 Six pieces assorted pungents, etc
- 1072 Jewel casket, gun metal, egg shaped
- 1073 Magnifying glass
- 1074 Two Easter eggs
- 1075 Two bracelets, silver coins
- 1076 Large vase, Sevres, figure decoration Crown-  
ing of the Empress, green ground, gilt  
bronze mounts, signed Davis
- 1077 Table, bronze, Mexican onyx top
- 1078 Pair curtains, embroidered linen velour, yel-  
low silk lining
- 1079 Another pair, pink silk lining
- 1080 Arm chair, overstuffed, in embroidered linen  
velour
- 1081 Side chair to match
- 1082 Two panels, Swiss carvings, Game in relief



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- 1083 Tantalus set, cut glass in bronze mounted case,  
as is
- 1084 Ice cream set, cut and gilt Bohemian glass
- 1085 Sixteen berry plates to match
- 1086 Fourteen individual bon-bons to match
- 1087 Twenty-five roemers, cut and gilt Bohemian  
glass
- ✓ 1088 Library table, black walnut, cloth top
- 1089 Group, Russian bronze, "The Last Shot"  
signed P. Chopin
- 1090 Etagere, Louis XVI. mahogany, onyx table
- 1091 Pitcher, Royal Worcester, clouded gold dec-  
oration
- 1092 Jar and cover, Cloisonne enamel, birds, flower  
and dragon decoration
- 1093 Bon bon box, Dresden
- 1094 Carving, red jade
- 1095 Vase, Cloisonne enamel on silver
- 1096 Rice cup, Chinese carved
- 1097 Glass vase, cameo
- 1098 Hand mirror, Russian enamel
- 1099 Vase, Cloisonne enamel
- 1100 Tear bottle, Greek
- 1101 Bottle, perfume, Moorish jeweled
- 1102 Venetian, as is
- 1103 Vase, Crown Derby

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
- 1104 Bottle, Worcester, smelling
- 1105 Lamp, Roman bronze
- 1106 Vase, Venetian glass
- 1107 Miniature, antique
- 1108 Two vases, enamel and crystal, odd
- 1109 Three Sevres cups and saucers
- 1110 Vase, Hungarian
- 1111 Jar and cover, Royal Vienna, figured panel
- 1112 Vase, Dresden
- 1113 Jade rice bowl and cover
- 1114 Vase, rock crystal, cameo decoration
- 1115 Knife, carved ivory
- 1116 Two ash trays, agate
- 1117 Three pieces, 2 silver spoons and bon-bon fork
- 1118 Two vases, enameled
- 1119 Vase, Royal Worcester
- 1120 Pitcher, Persian glass
- 1121 Bowl, Hungarian lustre
- 1122 Plaque, Perkenheimer
- 1123 Tray, agate
- 1124 Paper weight, bronze
- 1125 Vase, fine ivory carving
- 1126 Paper weight, malachite and rock crystal
- 1127 Bowl, agate, very fine underglaze
- 1128 Knife, ivory carving, rare
- 1129 Lot of teakwood stands



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
- 1130 Cabinet, curio, gold and mirror back, ormolu  
mounts
- 1131 Tea service, Royal Vienna
- 1132 Tea table, mahogany, inlaid
- 1133 Fur rug, Bear
- 1134 Sofa cushion, figured silk
- 1135 Arm chair, figured tapestry, plush velour
- 1136 Side chair to match
- 1137 Vase, Royal Vienna, figured panel, heavy  
mat gold decoration
- 1138 Plaque, server, colbalt, gold and crest
- 1139 Pedestal, brass and onyx
- 1140 Arm chair, Mexican, in leather
- 1141 Jar, umbrella, Doulton
- 1142 Twelve tea cups and saucers, Copeland, Tiffany  
& Co.
- 1143 Tray, Benares, brass
- 1144 Ewer, Persian bronze, inlaid in jewels
- 1145 Pitcher, crystal and silver top
- 1146 Six plates, Dresden, bread and butter
- 1147 Basket, flower, Faience
- 1148 Two lamps, antique, Cloisonne, bronze  
mounted, French
- 1149 Twelve plates, Royal Worcester, Tiffany & Co.
- 1150 Card table, folding, rosewood and gilt tracings
- 1151 Powder horn

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- 1152 Sword, Persian
- 1153 Powder horn, carved, antique
- 1154 Pistol, antique, silver, studded with jewels
- 1155 Rapier
- 1156 Powder horn, carved
- 1157 Pistol
- 1158 Another
- 1159 Sword, Persian, jeweled handle
- 1160 Powder horn
- 1161 Rapier
- 1162 Pistol, jeweled handle
- 1163 Mace, antique
- 1164 Powder horn
- 1165 Pistol, inlaid, antique
- 1166 Another
- 1167 Another
- 1168 Sevres vase, cobalt blue, mat gold decoration,  
heavy gilt bronze mounts
- 1169 Bust, Carrara marble, enameled
- 1170 Reading lamp, electric
- 1171 Jar, Cantigalla, figured panels
- 1172 Vase, Sevres, ormolu mounts
- 1173 Two Sheffield dishes
- 1174 Sheffield platter
- 1175 Two Sheffield wine coasters
- 1176 Sheffield platter



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- 1177 Sheffield dish
- 1178 Sheffield sauce boat
- 1179 Two Sheffield candlesticks
- 1180 Sheffield tray
- 1181 Sheffield dish
- 1182 Two vases and covers, Capo di Monte
- 1183 Two vases, Royal Vienna
- 1184 Twelve Sevres plates, cobalt blue, with medallion, Court subjects
- 1185 Bronze jaguar, stone pedestal
- 1186 Chair, gold and satin damask seat
- 1187 Drawing room suite, mahogany and ebony, gilt tracings, with massive gilt mounts, in figured satin damask
- 1188 Two pair Brocatelle portieres
- 1189 Persian Teheran rug
- 1190 Persian electric light standard
- 1191 Pedestal, brass and onyx
- 1192 Rug, Persian
- 1193 Vase, Sevres, figured panels "Josephine" and Napoleon, cobalt blue and mat gold.
- 1194 Tabourette, Turkish, carved
- 1195 Tapertsy, figured silk
- 1196 Four pair Renaissance curtains
- 1197 Divan, overstuffed, rose figured damask
- 1198 Another

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- 1199 Pair curtains, rose damask
- 1200 Three pair curtains, rose damask
- 1201 Arm chair, carved rosewood, rose damask, with gilt tracings
- 1202 Four pair curtains, velour and tinsel embroidered with valances
- 1203 Six chairs, side, white enamelled and gilt, cretonne covered, Louis XV
- 1204 Black bear skin rug
- 1205 Arm chair, rosewood and gilt tracings
- 1206 Jardiniere and pedestal, bronze,
- 1207 Clock set, marble and bronze, 3 pieces
- 1208 Library table, mahogany, carved
- 1209 Two jardinieres on gilt pedestals, decorated with birds and flowers
- 1210 Two vases, Benares brass
- 1211 Lamp, bronze, electric light
- 1212 Two paintings, on glass, antique
- 1213 Engraving, antique
- 1214 Sheraton chest of drawers, mahogany, inlaid
- 1215 Another
- 1216 Chocolate service, Perkenheimer, ivory finish, heavy mat gold decoration



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- 1217 Adams' tea table, with crystal inlaid tea tray
- 1218 Mosaic paper weight
- 1219 Another
- 1220 Another
- 1221 Another
- 1222 Another
- 1223 Two tumblers, carved horn
- 1224 Vase, antique ivory and silver
- 1225 Silver spoon
- 1226 Jewel casket, Mosaic and enamel bronze
- 1227 Two Venetian candlesticks
- 1228 Real bronze paper weight
- 1229 Silver spoon
- 1230 Fine Cinabad lacquered plaque
- 1231 Rock crystal and ormolu paper weight
- 1232 Silver case, comb, antique
- 1233 Two bronze paperweights
- 1234 Carved shell, vase and cover
- 1235 Two bisque Norwegian figures
- 1236 Venetian silver bowl
- 1237 Two crystal paper weights
- 1238 Real bronze group, Camels
- 1239 Agate tray

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- 1240 Two bon bon boxes
- 1241 Real bronze group, Jockeys
- 1242 Real bronze group, Dog
- 1243 Real bronze figure
- 1244 Jewel casket, bronze and mosaic
- 1245 Russian enamel spoon
- 1246 Amber cigarette holder
- 1247 Real bronze group, Birds
- 1248 Miniature ring
- 1249 Two cut and gold crystal flower vases
- 1250 Real bronze Roman column





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## ETCHINGS, ENGRAVINGS, WATER COLORS

TO BE SOLD

Tuesday, January 12th, at 8 o'clock p.m.

---

- 1251 "Magdalene," Engraving, after Correggio
- 1252 Two colored photos
- 1253 "Time of the Reformation," Photogravure,  
after Kaulbach
- 1254 "Niagara Falls," Colored lithograph
- 1255 "The Chocolate Girl," Colored print
- 1256 "The Loving Cup," Colored photo
- 1257 "Nero in the Circus," Photo
- 1258 "The Guardian Angel," Old engraving
- 1259 "New York" Old engraving
- 1260 "Meditation" Colored print
- 1261 "The City Dude" Colored photo, after  
Defregger
- 1262 "George Washington on Horseback" Line  
engraving

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
- 1263 "The Reception of Martha Washington" Line engraving, after D. Huntington, by A. H. Ritchie
- 1264 "Herman and Dorothy" Photogravure, after Kaulbach
- 1265 "Thoroughbred" Engraving
- 1266 "In the Forest" Crayon drawing by F. Panfinger
- 1267 Seven photos, "Swiss Scenery"
- 1268 Two Photos, "The Wrestlers" and "The Disc Thrower"
- 1269 "The Laundry Maid," Etching
- 1270 Colored photo
- 1271 "Indian Fruit Gatherer," Chromo
- 1272 Four photos
- 1273 Two colored photos
- 1274 "Reading the Will" Antique water color, by A. Meulemans, 1766.
- 1275 Companion
- 1276 Two water colors, "Fishing Boats" by Ross Turner



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
- 1277 "Street Scene" Hamburg. Water color, by  
Willy Horstmeyer
- 1278 Companion
- 1279 Another
- 1280 "Breton Horse" Presentation photo, after  
Rosa Bonheur
- 1281 Set of 7 colored photos, "Egyptian Scene"
- 1282 "Landscape" Water color, by H. L. Bar
- 1283 "Roses" Water color, by L. De Schryver
- 1284 Two water colors, "The Gardeners" by  
D. R. Knight
- 1285 "Study" Pastel, after Bernard
- 1286 "French Officer" Etching
- 1287 Chromo
- 1288 "Flowers" Water color, by E. F. Parker
- 1289 "Landscape with Cattle" Oleograph
- 1290 "River Scene" Water color
- 1291 Artist proof etching, by A. Giravie after W.  
S. Coleman

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- 1292 "Winter Scene" Water color, by H. W. Whiting
- 1293 "A Pipe at the Holly Tree Inn" Water color, by Henry Wright
- 1294 "Market Scene in Santiago" Water color
- 1295 "Emperor William I" Photograph
- 1296 "Morocco Girl" Water color, by A. Brissot
- 1297 Crayon drawing
- 1298 "Kronprinz Friedrich Wilhelm" Photograph
- 1299 "Landscape" Water color, by J. Cartier
- 1300 "Nest and Golden Rod" Water color panel,
- 1301 "Returning from Pasture" Engraving, after Landseer
- 1302 "Marine" Water color, by H. S. Levy
- 1303 "Arab" Water color, by F. Birch
- 1304 Photogravure
- 1305 "Penning the Locks" Water color
- 1306 Fine engraving, after Dore, by N. Bourne
- 1307 "The King of the Forest" Fine engraving, after Rose Bonheur, by H. H. Simmons



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
- 1308 "The Torn Handkerchief" Water color, by  
T. Bernard
- 1309 "Scene in the Catskills" Water color, by  
Bazane
- 1310 "He Won't Hurt You" Fine engraving, after  
Heywood Hardy, by Geo. H. Every
- 1311 "Kronprinz Wilhelm" Photo
- 1312 "The Princess in the Tower" Pastel
- 1313 Five Oriental Scenes
- 1314 Two painted panels, "Angels"
- 1315 Base Specimens
- 1316 "Landscape" Water color, by Geo. Howel  
Gay
- 1317 "Marine" Water color
- 1318 "Study of a Head" Pastel, C. Mareau
- 1319 Three photos
- 1320 Burntwood panel
- 1321 Two water colors
- 1322 Three more
- 1323 Two more

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- 1324 Two colored photos
- 1325 Two more
- 1326 Two small etchings
- 1327 Lot assorted photograph
- 1328 "Lady Teazle" Etching, by A. Gravier, after  
W. Oliver
- 1329 Companion
- 1330 "The Griesette" Line engraving
- 1331 Companion
- 1332 "Enid" Artist proof engraving, after G. Dore,  
by F. Holt
- 1333 "Elaine" Engraving, after G. Dore, by N.  
Bourne
- 1334 "Children at Play" Artist proof etching, after  
W. S. Coleman, by Gravier
- 1335 "The Sterrup Cup" Artist proof etching on  
satin, after Messonier
- 1336 "Time of Homer" Artist proof line engraving,  
after H. Kaulbach
- 1337 "The Hun Battle" Artist proof line engrav-  
ing, after H. Kaulbach



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- 1338 "The Slaughter of the Innocents" After Dore,  
engraved by Louis Godfray
- 1339 "The Crusaders" After Dore, engraved by  
N. Bourne
- 1340 "On the Way to Calvary" After Dore, en-  
graved by N. Bourne
- 1341 "The Last Blessing" After Dore, engraved  
by N. Bourne
- 1342 "The Crucifixion" Line engraving, after  
Dore, by N. Bourne
- 1343 "The Wandering Jew," Line engraving, after  
Dore, by N. Bourne
- 1344 "In the Arena" Line engraving, after Dore,  
by N. Bourne
- 1345 "The Neophyte" Engraving, after Dore
- 1346 "The Destruction of Jerusalem," Line en-  
graving, after Kaulbach
- 1347 "The Adoration of the Magi" After Paul  
Veronese
- 1348 "The Sisters" Pastel, by C. Mariani
- 1349 "On Guard" Engraving after Landseer

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
- 1350 "The King of the Forest" Line engraving  
after Landseer
- 1351 "Left in Charge" Line engraving after  
Landseer
- 1352 "Cattle" Line engraving, after Landseer
- 1353 "A Good Boy" Artist proof engraving after  
Landseer, by Simonson
- 1354 "The Doctors" Carbon photo, after Rem-  
brandt
- 1355 "The Standard Bearers" Carbon photo, after  
Franz Hals
- 1356 "The Bear Hunt" Crayon drawing, by F.  
Panfinger
- 1357 "Choosing the Model" After Fortuny, etched  
by E. Champollion
- 1358 "The Last Ray" Artist remarque proof, after  
Jules Breton, etched by Rayon
- 1359 "On the Ouse" after Daubigny, etched by  
M. Lalanne
- 1360 "L'Homme a l'Espee" Artist proof etching  
by Messonier. First state



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- 1361 "Annebal" Artist proof etching, by Messonier. First state
- 1362 "Parting Day" Artist proof, after B. W. Leader, etched by Brunet Debains
- 1363 "At Evening Time there Shall be Light" Artist proof etching, after B. W. Leader, by Brunet Debains
- 1364 "Noonday Rest" Artist proof etching on vellum, after Jules Breton, by L. L. Conton. First state.
- 1365 "Bismarck" Crayon drawing, by F. Lenbach
- 1366 "Limburg" Artist proof etching, by Haig  
First state
- 1367 "1814" Artist proof etching, on vellum, after Messonier, etched by Jules Jacquet. Second state
- 1368 "Freidland," Artist proof etching, on vellum, after Messonier, etched by Jacquet. First state

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- 1369 "Napoleon, 1814" Remarque proof etching,  
on vellum, painted by J. L. E. Messonier,  
etched by A. Mignon
- 1370 "Christ on Calvary" Remarque proof etching,  
painted by M. de Munkacsy, etched by  
Charles Koepping
- 1371 "Stockholm" Artist proof etching, etched by  
A. H. Haig
- 1372 "The Fisherman" Artist proof etching, paint-  
ed by T. A. Rousseau, etched by L. Kratke
- 1373 "Glimmering Light" Artist proof etching,  
painted by B. W. Leader, etched by Brunet  
Debaines
- 1374 "The Ordinances" Remarque proof etching  
on vellum, painted by J. L. E. Meissonier,  
etched by Jules Jacquet
- 1375 "Madonna with Musket" Artist proof etch-  
ing, etched by A. H. Haig



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First Cartoons of the famous Frescoes, by Cesari Maccari for the Senate House of Rome, ordered by the Italian Government from the glorious facts in Rome's History to inspire patriotism in Modern Italy.

- 1376 "Attilus Regulus taking leave of Rome, whose security and freedom he thus seals, by himself returning to Carthage, a prisoner under sentence of death"
- 1377 "Cicero Denouncing Cataline before the Roman Senate"
- 1378 "The Blind Censor, Appius Claudius brought to the Curia by his Children, replies to the Ambassador of Pyrrhus the Persian Conqueror, who desires the Armies of Rome to ally themselves to his own. When Pyrrhus has departed with his Armies, Rome will answer him"
- 1379 "Carus Dentatus in his modest cell, rejecting the rich proffered bribes of conquering aleins, who would purchase his guidance"

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1380 "When the Gauls under Attila, conquered Rome, and the great mass of the populace fled, Papirus the Senator, fired with patriotic indignation, took his seat in the door of this favored Temple in the Forum—So pale, rigid and immovable was he, that one of the Gallic soldiers mistook him for a statue of a God, and pulled his beard—Then Papirus flashing defiance at the rude conqueror, struck him with his staff exclaiming : '*Nemo me impune lacessit*' (You may not strike me with impunity) a phrase that has since become the Scottish watch-word."

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1381, 1382, 1383, 1884

The smaller panels, uprights and oblongs are classic symbolizations of that in which Italy's great cities each excel, as for example : Florence—Art, Genoa—Science, Milan—Commerce, etc.

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- 1385 Two real bronze figures, by Jean Gautheirn
- 1386 Doulton pot and cover
- 1387 Antique Dutch silver tankard and cover
- 1388 Old porcelain jardiniere and stand
- 1389 Cut crystal ink stand
- 1390 Antique chain
- 1391 Casket, Persian decoration
- 1392 Chinese bronze budha
- 1393 Cabinet cup and saucer, cameo decoration
- 1394 Ewer and tray, French enamel, figured medallions
- 1395 Rock crystal bug, mounted on marble
- 1396 Real Russian bronze bear
- 1397 Agate ball
- 1398 Real silver bronze group
- 1399 Paper knife, tortoise shell
- 1400 Pompeian figure
- 1401 Verde antique panel
- 1402 Fan, pearl and hand painted
- 1403 Bronze group
- 1404 Ewer and tray, French enamel, figured medal lion
- 1405 Curio cabinet, carved gold, mirror back, crystal shelves, heavy gold mounts
- 1406 Two pair silk plush curtains
- 1407 Pitcher decanter, Venetian glass

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- 1408 Four pairs renaissance curtains
- 1409 Divan, overstuffed in plush velour
- 1410 Marble bust, Carrara, by A. Bottinelli, Roma
- 1411 Italian marble pedestal
- 1412 Antique teapot, silver mounts
- 1413 Vase, Ventian gold and jeweled decoration
- 1414 Bowl, Hungarian, very rare
- 1415 Empire gilt bronze and marble clock set, 3 pieces
- 1416 Empire mahogany desk, with heavy chiseled gilt bronze mounts
- 1417 Marble bust, Carrara, "Dante"
- 1418 Italian marble bust
- 1419 Bronze figure
- 1420 Moradabad tray
- 1421 Lion, gold bronze, on marble base
- 1422 Vase and cover, antique horn, mounted in Russian bronze and enamel
- 1423 Real bronze Wolf
- 1424 Cordial set and tray, French enamel, months of the year
- 1425 Mahogany, Chippendale cabinet, fine marqueterie work, plush lined, crystal shelves
- 1426 Two sofa pillows, embroidered
- 1427 Vase, Ventian glass, dragon handles
- 1428 Two vases, wedgewood, mat gold decorations



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- 1429 Vase, Hungarian lustre
- 1430 Vase, Cameo glass
- 1431 Vase, Crown Derby
- 1432 Five cups and saucers, Copleand, mat gold and jeweled border
- 1433 Jewel jardiniere, bronze
- 1434 Two vases, Sevres and ormolu mounts, H. Poitevin
- 1435 Empire clock, gilt bronze and marble, with writing attachment
- 1436 Cabinet, beautifully carved dragon and serpents, fine Japanese lacquered and painted panels, pearl inlaid and mirrors
- 1437 Persian hanging lamp
- 1438 Umbrella stand, copper repousse
- 1439 Tebriz carpet, 11.10x9
- 1440 Kirman carpet
- 1441 Sheffield dish
- 1442 Another
- 1443 Ventian mirror
- 1444 Empire clock
- 1445 Real bronze bull, by J. Moigninz
- 1446 Six Royal Berlin dessert plates
- 1447 Twelve Sevres plates, Napoleon
- 1448 Capo Di Monte bust

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
- 1449 Nine Sevres plates, figure panels, cobalt blue
- 1450 Bayre bronze lion
- 1451 Two Sevres vases, figure and landscape panels, mat gold, cobalt blue on revolving base  
ormolu mounts
- 1452 Two 7-light ormolu candelabra
- 1453 Porcelain plaque in gilt frame, Mother and Child
- 1454 Paper knife, carved ivory
- 1455 Mother of pearl fan, Duchess lace, painted panel, as is
- 1456 Silver spoon
- 1457 Moss agate paper cutter
- 1458 Silver plated, engraved toilet set
- 1459 Silver, gilt, engraved tray
- 1460 Paper knife, mother-of-pearl inlaid
- 1461 Four Porcelain, painted, bronze mounted curtain loops
- 1462 Marble and bronze paper weight
- 1463 Two silver napkin rings, and drinking mug
- 1464 Silver tray, Repousse
- 1465 Ivory carving
- 1466 Persian water holder
- 1467 Gilt bronze Vatican bell
- 1468 Persian brass bowl



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- 1469 Crystal paper weight and bottle of Holy  
Water from River Jordan
- 1470 Benares brass tray
- 1471 East Indian ink well
- 1472 East Indian manuscript on palm leaf
- 1473 Silver spoon and snuffers
- 1474 Six antique silver spoons
- 1475 Six more
- 1476 Six more
- 1477 Antique Turkish bronze box and cover
- 1478 Delft oranament
- 1479 Gold and silver quartz, specium
- 1480 Paper knife, ivory, jeweled handle and bon-  
bon fork with jewels
- 1481 Fine Persian silk carpet, 9.1x12.5
- 1482 Pedestal, carved teakwood, tile top
- 1483 Turkish stool, pearl inlaid, embroidered satin  
top
- 1484 Another
- 1485 Side chair, carved and gilt, embroidered satin  
seat
- 1486 Two groups, real bronze, Scottish Huntsmen  
by P. J. Mene
- 1487 Clock set, Mexican onyx, real bronze mounts  
watch movements

(  Every article sold as it is, and at so much each, nothing sold by the lot. No reduction or rebate on any pretence whatever.

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- 1488 Centre table, carved and gilt, Louis XV, onyx top
- 1489 Three-fold screen, elaborately carved, East Indian, pearl inlaid
- 1490 Piano lamp. Japanese, real bronze, raised bird and dragon decoration, with silk shade
- 1491 Hall bench, Italian renaissance carving and ivory inlaid
- 1492 Eighteen fruit plates, Haviland Limoges, landscape decoration, heavy mat gold and cobalt border
- 1493 Chiffonier, Dutch marqueterie, inlaid, bronze mounts
- 1494 Six-fold screen, Japanese, panel showing raised figure of Rice Industry in its various forms
- 1495 Fourteen plates Crown Derby, lily pattern, Tiffany & Co
- 1496 Thirteen bouillon cups, blue and gold decoration, Copeland, Spode
- 1497 Eighteen dinner plates, Limoges, heavy mat gold and cobalt border
- 1498 Eighteen fruit plates, Limoges, French caricature subjects, open-work border



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- 1499 Four decanters, engraved, Galle, sterling silver tops
- 1500 Clock set, Louis XV. period, finely chiseled, real bronze, Leroy, Paris
- 1501 Vase and pedestal, Mexican onyx and real bronze mounts
- 1502 Figure, real bronze Breton Fisher Girl, by Ferville Suan
- 1503 Cabinet Normandie, antique oak, carved
- 1504 Five pair sash curtains, point d'Arabe
- 1505 Divan, carved and gilt, Louis XVI., caned seat and back, with loose cushion
- 1506 Bust, real bronze, Favorite of the Harem, by Guillio Tadolini
- 1507 Another, companion
- 1508 Two pedestals, real bronze column, red African marble top and base
- 1509 Window chair, Louis XIV. period, carved and gilt, embroidered seat
- 1510 Another
- 1511 Vase, soft paste, Sevres figure decoration, real bronze mounts, signed A. Fangerm
- 1512 Clock and bracket, Louis XVI, Buhl, real bronze mounts

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- 1513 Two vases, Luneville, richly decorated, in gold panels of birds and flowers, Etruscan handles
- 1514 Eighteen goblets, Nancy glass, richly decorated in enamel and gold, with crest
- 1515 Eighteen champagnes, to match
- 1516 Eighteen hock glasses, to match
- 1517 Thirty-six clarets, to match
- 1518 Eighteen sherries, to match
- 1519 Eighteen liqueurs, to match
- 1520 Seventeen punch glasses, to match
- 1521 Eighteen individual salts, to match
- 1522 Eighteen finger bowls, to match
- 1523 Four decanters, to match
- 1524 China or glass closet, carved golden oak, mirror back, glass shelves
- 1525 Rug, Polar Bear, unmounted
- 1526 Hall bench or settle, Italian renaissance, elaborately carved, marqueterie inlaid panels
- 1527 Chaise Longue, Louis XVI, carved and gilt, upholstered in silk brocade
- 1528 Fire screen, real bronze, cathedral glass, inlaid
- 1529 Wine set, Bohemian glass, cut and gilt, 17 pieces
- 1530 Paper weight, petrified wood



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- 1531 Table, garniture, old Dresden, raised flower decoration
- 1532 Sevres vase, figure decoration, on rich lustre ground, real bronze mounts, signed Collot
- 1533 Another
- 1534 Commode, Louis XIV, Bois de Rose, rich bronze mounts, Breche violet marble top
- 1535 Lamp table, Louis XV, carved mahogany, gilt lines
- 1536 Sofa, in crimson silk plush, with silk fringe
- 1537 Plaque, Royal Vienna, "Hector taking leave of Andromeda," rich burnished gold
- 1538 Cabinet, antique carved wood, East Indian design
- 1539 Bergere, carved and gilt Louis XVI, upholstered in silk brocade
- 1540 Twelve long stem liqueurs, Bohemian glass, decorated in gold
- 1541 Dinner service. Sevres, white and gold decoration, Napoleon crest in centre
- 1542 Anatolian mat
- 1543 Shirvan rug,
- 1544 Khiva Bokhara carpet
- 1545 Antique Persian mat
- 1546 Indian rug

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- 1547 Banquet lamp, Mexican onyx and bronze mounted
- 1548 Ash tray, enamelled Galle glass
- 1549 Twelve soup plates, Royal Berlin, flower decoration
- 1550 Side table, Louis XVI., bronze mounts, breche violet marble top
- 1551 Marble figure, Labor, by Boucher, after Millet
- 1552 Secretary chiffonier, Louis XVI. marqueterie, bronze trimmings
- 1553 Six plates, Sevres, Watteau subjects, gilt and cobalt border
- 1554 Tea set, old Vienna, figure panels, rich gold handles, 6 pieces
- 1555 Twelve fruit plates, Doulton, flower decoration Tiffany & Co.
- 1556 Centre table, carved and gilt, Mexican onyx top
- 1557 Sofa, Louis XVI, carved in gilt, velvet brocade
- 1558 Bust, real bronze, on marble base, Wagner, signed S. Alegra
- 1559 Pedestal. First Empire, Verde marble, real bronze mounts, revolving top
- 1560 Corner sofa, Louis XVI, carved and gilt, covered in green silk damask.



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- 1561 Davenport, carved olive wood, from Jerusalem
- 1562 Six after dinner cups and saucers, Venetian, porcelain, richly decorated.
- 1563 Six tea cups and saucers to match
- 1564 Dining room suite, Mahogany, Gobelin Renaissance tapestry, 8 pieces
- 1565 Fire screen, embroidered silk, in real bronze frame
- 1566 Vase, Webbs cameo glass, a beautiful example of this famous ware, Tiffany & Co.
- 1567 Vase, elaborately carved ivory tusk, dragons in relief, on Teakwood stand.
- 1568 Equestrian figure, carved ivory, with repousse silver base, embellished with the Fleur-de-lis and studded with precious stones and jewels. The horse is entirely of ivory and the figure is partly in ivory and partly in silver, with a hall mark in the base.
- 1569 Figure, old ivory carving, on ebony base
- 1570 Clock set, Louis XVI, richly chiselled, real bronze, Berain, Paris
- 1571 Cabinet, old Flemish, carved in relief, with inscriptions

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- 1572 Arm chair, Louis XV, carved and gilt, covered  
in green satin damask
  - 1573 Commode, Louis XVI, mahogany, gold bronze
  - 1574 Six plates, Royal Berlin, rich gold decoration,  
openwork borders
  - 1575 Lady's desk, Louis XVI, marqueterie inlaid,  
with clock, real bronze mounts
  - 1576 Ten sherbet cups and saucers, Venetian glass,  
lace work decoration
  - 1577 Salad bowl, Nancy glass, fruit and leaves in  
red border
  - 1578 Fruit set, Crown Derby, richly decorated in  
red, black and gold, 23 pieces, Tiffany & Co.
  - 1579 Twelve dessert plates, Royal Berlin, floral  
decoration, openwork borders
  - 1580 Classic group, Carrara marble, on pedestal
  - 1581 Tea set, old Dresden, Japanese decoration,  
gilt border, 9 pieces
  - 1582 Eighteen dessert plates. Royal Worcester,  
bird decoration on assorted color ground,  
Tiffany & Co.
  - 1583 Tea table, Vienna, carved and gilt, with tile  
shelves



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- 1584 Royal Bokhara rug
- 1585 Another, smaller
- 1586 Antique renaissance cabinet, ebony, with glass pillars and panels, leather case, as is
- 1587 Commode, Louis XV., Bois du Rose and marqueterie, rich bronze mounts, red African marble top
- 1588 Parlor suite, Louis XV., carved and gilt, Bellville tapestry, 3 pieces
- 1589 Bust, Carrara marble, Emperor William I., signed I. Kopf
- 1590 Pedestal, carved rosewood and gilt, revolving top
- 1591 Two vases, Louis XVI. cut crystal, sterling silver gilt mounts, Tiffany & Co
- 1592 Writing set, old Limoges enamel, inkstand and 2 candlebra
- 1593 Plaque, antique repousse silver
- 1594 Vase, silver applique on red colored porcelain
- 1595 Bonnet, Hungarian, silver gilt lace work
- 1596 Inkstand, carved tortoise shell
- 1597 Desk, Louis XV, Bois du Rose and marqueterie, real bronze mounts

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- 1598 Group, real bronze, "Huntsman and Dogs," replica of the original in the Louvre, by P. J. Mene, on carved rosewood pedestal
- 1599 Banquet lamp, Sevres figure panels, on cobalt ground, gilt bronze mounts
- 1600 Etagere, Louis XVI, mahogany, gilt bronze mounts
- 1601 Twelve dessert plates, Royal Berlin, floral decoration, openwork border
- 1602 Vase, Royal Vienna, figure decoration, "Autumn," signed by O. Zwierzina, rich tracing in gold, on green ground
- 1603 Comport, cut rock crystal, shell shape, as is
- 1604 Six fruit plates, Hammersley ware, gold decoration, on cobalt ground
- 1605 Centre table, Louis XVI, mahogany, richly chiselled, real bronze mounts
- 1606 Divan, crimson silk plush, upholstered, silk fringe
- 1607 Set chessmen, carved ivory, 32 pieces
- 1608 Group, carved ivory, Ox Cart, with figures, East Indian work
- 1609 Jade carving
- 1610 Odor bottle, cut Nancy glass, by Galle
- 1611 Bowl and cover, white Jade, unique



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- 1612 Two candlesticks, Russian transparent enamel,  
bronze filigree
- 1613 Photo frame to match
- 1614 Ash tray to match
- 1615 Another, smaller
- 1616 Another, smaller
- 1617 Jewel casket, antique engraved rock crystal  
Lapis-Lazuli columns, enamelled silver gilt  
frame work
- 1618 Curio centre table, Louis XV. Bois du Rose,  
real bronze mounts. bevel plate top
- 1619 Large vase, soft paste, Sevres, figure decora-  
tions on gray ground, gilt and turquoise stem  
and top, real bronze mounts, signed E.  
Siefferd
- 1620 Another
- 1621 Two pedestals, carved teakwood
- 1622 Two candlesticks, old cut rock crystal, silver  
gilt mounts
- 1623 Goblet, cut rock crystal, jeweled silver mounts  
with cover
- 1624 Two candlesticks, old cut rock crystal, silver  
gilt mounts

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- 1625 Chalice, antique, silver gilt enamelled medallions
- 1626 Relicquary, to match
- 1627 Baskets, Russian, transparent enamel, in gilt filigree bronze
- 1628 Twenty-four fruit plates, Sevres, fruit decoration, gilt and cobalt borders
- 1629 Eighteen soup plates, Royal Berlin, floral decoration
- 1630 Cabinet, Gothic carved, Nuremberg oak
- 1631 Centre vase, Capo di Monte, raised figure panels, surmounted by group on cover
- 1632 Corner chair, or divan, Louis XVI carved and gilt, embroidered silk tapestry covering
- 1633 Another
- 1634 Vase, Canton Medallion, figure panels, Dog-Foo handles.
- 1635 Pedestal, carved Teakwood.
- 1636 Two vases, Royal Vienna, figure decoration, green, white and gold ground.
- 1637 Twelve game plates, Doulton, Bird decoration, gold and pink border, Tiffany & Co.
- 1638 Tete-a-tete set, Royal Worcester



 Every article sold as it is, and at so much each, nothing sold by the lot. No reduction or rebate on any pretence whatever.

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- 1639 Two Candleabra, Louis XV, richly chiselled,  
real bronze mounts, porcelain, uprights
- 1640 Epergne. First Empire, real bronze, figure  
pedestal, grape-vine border
- 1641 Superb First Empire banquet service, real  
bronze and cut glass, consisting of 3 centre  
mirrors; 4 candleabra, 7 lights each; 4  
epergnes, 3 shelves each; 4 more, 2 shelves;  
6 more, smaller
- 1642 Commode, First Empire; mahogany, real  
bronze mountings; statuary, marble top
- 1643 Another
- 1644 Cut crystal flower vase
- 1645 Two cut crystal rose vases
- 1646 Cut crystal bowl, as is
- 1647 Antique Limoges enamel tray
- 1648 Carved Jade vase
- 1649 Gold and engraved crystal snuff box
- 1650 Two engraved rock crystal cruets, bronze  
mounted, with raised miniature bronze fig-  
ures, antique
- 1651 Cut crystal and bronze smelling bottle
- 1652 Crystal and gold snuff box
- 1653 Crystal paper weight

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- 1654 Crystal handle knife
- 1655 Gilt bronze Limoges enamel coach, with miniature figured medallions
- 1656 Crystal and bronze seal
- 1657 Cut rock crystal and enamelled silver, set with jewels, medallion
- 1658 Rock crystal paper weight, with silver gilt serpent
- 1659 Antique cut crystal enamelled silver bon-bon box, tortoise shape
- 1660 Cut crystal, jeweled and enamelled, silver gilt mounts
- 1661 White Jade spoon
- 1662 White Jade pommade box, carved
- 1663 Antique miniature on ivory, "Unbekant," painted, by Hill 1798
- 1664 Ivory carving, Group
- 1665 Antique silver and enamel watch, made in Salzburg, 120 years ago
- 1666 Cut rock crystal cup
- 1667 Cut rock crystal cordial, gold band
- 1668 Silver medal
- 1669 White Jade gourd, cut from a single piece
- 1670 Cinabar lacquer on porcelain snuf bottle



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- 1671 Antique gold watch, repeater
- 1672 Cut rock crystal and enamelled silver gilt bonbonniere
- 1673 Ivory carving, Elephant with Houdah, East Indian
- 1674 Cut rock crystal Coupe, silver gilt mounts
- 1675 Gold and enamel snuff box
- 1676 Cut rock crystal and enamel child's set
- 1677 Antique horn and silver snuff box
- 1678 Beautifully engraved Galle glass bowl, enamelled edge
- 1679 Rose diamond and enamelled East Indian pendant
- 1680 Engraved rock crystal and silver gilt box
- 1681 Rock crystal Coupe, silver figure, pedestal, jewels and pearl, on porphyry marble and Lapis-Lazuli base
- 1682 Green Jade, bowl and cover
- 1683 Crystal paper weight
- 1684 Antique silver and gold ring, with crest
- 1685 Brooch, made of part of a Hungarian watch, made in the beginning of the 19th century
- 1686 Agate paper weight

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- 1687 White Jade plate, scalloped edge
- 1688 Rock crystal and enamelled silver Stork
- 1689 Jaypore cup and saucer, enamel and jewelled  
on silver gilt
- 1690 Tortoise shell hair comb
- 1691 Old rock crystal, engraved tray, enamelled  
silver mounts
- 1692 Antique silver and gold coin necklace
- 1693 Old cut rock crystal cup and saucer, silver  
gilt mounts
- 1694 Amber cigarette holder
- 1695 Gold and Limoges enamel memorandum case,  
jeweled with diamonds
- 1696 Rock crystal and enamelled, jeweled silver  
gilt vinaigrette
- 1697 Gold cabachon, ruby and emeralds, rose dia-  
mond pendant, East Indian
- 1698 Carved Ivory sword handle
- 1699 Carved ivory scabbard
- 1700 Old Persian dagger
- 1701 Paper knife, ivory and deerfoot
- 1702 Cabinet, Louis XVI. mahogany, gilt bronze  
moun's. Vernis Martin panels, exquisitely  
painted



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- 1703 Library table, Louis XV, Bois du Rose, finely  
chiselled, bronze mounts
- 1704 Louis XV Versailles clock, inlaid Bois du  
Rose, real bronze mounted case, fine Leroy  
movement
- 1705 Antique Persian hall rug
- 1706 Bokhara rug
- 1707 Another, smaller
- 1708 Casket, antique carved, ivory and ebony inlaid,  
Portuguese
- 1709 Platter, Old Rouen, decorated
- 1710 Two more, smaller
- 1711 Mantel clock, Royal Berlin, surmounted with  
figure of Time
- 1712 Console table, Louis XVI., richly chiselled,  
real bronze statuary, marble top
- 1713 Another
- 1714 Photo frame, carved ivory
- 1715 Set Burmese ivory miniatures, in gilt frame
- 1716 Ivory miniature, East Indian, in gilt frame
- 1717 Another, "Tomb of the Prophet Pivan Pir of  
Bagdad"
- 1718 Another, "Golden Temple of Amritsar"
- 1719 Another, "The White Mosque"

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- 1720 Another, "Jama Musjed, Delhi"
- 1721 Another, "Interior of Mosque"
- 1722 Another, "Peacock Shrine, of Delhi"
- 1723 Another, in Mosaic inlaid ivory, silver and ebony frame, "Jama Musjed, Delhi"
- 1724 Another, "Peacock Throne, of Delhi"
- 1725 Another, "Golden Tower, of Delhi"
- 1726 Jewel casket, Mosaic, ebony frame, satin lined
- 1727 Delhi Mosaic chess board
- 1728 Superb Mosaic, "Flirtation," by A. Sandrini, after the painting by F. Vinea
- 1729 Magnificent mosaic, St Peters at Rome, interior, made in the ateliers of the Vatican
- 1730 Fine tortoise shell toilet mirror, openwork carving, angels, etc. Bevelled mirror, made at Napels, in brown leather case
- 1731 Carved ivory and Lapis-Lazuli, miniature frame, richly mounted in gold and gilt, silver. including finely chased and enamelled figured work with studding of precious stones.
- 1732 Banquet lamp, Sevres, figure panels on gilt and cobalt ground, real bronze mounts, with silk shade



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
- 1733 Superb real bronze, richly chiselled, pedestal to match
- 1734 Antique repousse silver plaque
- 1735 Magnificent real bronze clock, a genuine replica of one made for the Emperor Francis Joseph of Austria, and made by his consent
- 1736 Saloon or drawing room suite, Louis XV, carved and powdered gold, Gobelin tapestry baskets of flowers, backs and seats, consisting of 9 pieces viz :—sofa, 6 arm chairs and 2 side chairs.
- 1737 Two Foot stools to match
- 1738 Fire screen to match
- 1739 Vase, soft paste, Sevres, figures in relief, real bronze mounts
- 1740 Table, Louis XVI, Ivory, with finely chiselled bronze mounts, from the Baron Alphonse de Rothschild collection
- 1741 Superbly embroidered Japanese silk screen, representing a river flowing through a valley, lined on both sides with trees, in elaborately carved teakwood frame, purchased at the Paris Exposition

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- 1742 Genuine First Empire Hall clock, Mahogany case, with gilt bronze mounts, playing 3 tunes, Bofenschen, Paris, given by Napoleon the First, to his sister the Queen of Naples
- 1743 Persian] silk rug, crimson silk ground, blue and red borders
- 1744 Antique Persian silk rug, all over design, blue and yellow centre, red border
- 1745 Another, ivory ground, red border
- 1746 Another, red ground, medallion centre, ivory border
- 1747 Antique Persian silk prayer rug, Temple lamp on red ground, ivory border
- 1748 Antique Persian silk carpet. light ground, with panels, and light brown border
- 1749 Antique Persian silk carpet, light ground, with all over design red border, containing Koran inscription, brilliant coloring
- 1749a Lapis-Lazuli and enamelled and jewelled silver gilt salver
- 1750 Parlor crystal chandelier
- 1751 Two parlor crystal silver brackets
- 1752 Two metal and glass silver brackets



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- 1753 Venetian chandelier
- 1754 Magnificent crystal and bronze chandelier

### EMBROIDERIES, STUFFS AND TAPESTRIES.

- 1755 Two richly embroidered mouchoir cases, pink satin ground
- 1756 One more, blue satin
- 1757 Linen table cover, Bulgarian embroidery
- 1758 Table cover, Persian tinsel embroidery
- 1759 Table cover, Hungarian embroidery
- 1760 Silk drapery, Chinese embroidery on purple silk
- 1761 Persian tinsel embroidered scarf, white
- 1762 Another, black
- 1763 Piece Persian tinsel embroidered silk
- 1764 Turkish embroidered black mull scarf
- 1765 Two silk lace covers
- 1766 Silver tinsel embroidered scarf on pink satin
- 1767 East Indian embroidered panel on silk velvet, rich gold thread
- 1768 Tinsel embroidered red satin scarf

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- 1769 Two East Indian gold tinsel embroidered  
pillow covers on yellow silk
- 1770 Persian tinsel embroidered Tarlatan
- 1771 Silver tinsel embroidered white satin scarf
- 1772 Elaborately embroidered white satin mouchoir
- 1773 Magnificently embroidered curtain, East Indian
- 1774 Piece of antique brocade
- 1775 Another, epoch Louis XV.
- 1776 Piece of old Florentine embroidery
- 1777 East Indian embroidered plush panel
- 1778 Old Italian embroidered white satin scarf
- 1779 Chinese embroidered white satin table cover
- 1780 Dolmatic garment, ecclesiastic light colored  
silk, with rich embroidery
- 1781 Stole to match
- 1782 Arm piece to match
- 1783 Chalice cover to match
- 1784 Old Italian embroidered white satin cover
- 1785 Piece antique brocade, Louis XIV. epoch
- 1786 Persian tapestry embroidery
- 1787 Turkish embroidered scarf, on brown linen
- 1788 Piece, East Indian bordering red silk, white  
embroidery



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- 1789 Turkish embroidered white satin cover
- 1790 Antique Italian embroidered silk cover
- 1791 East Indian striped silk garment
- 1792 Antique altar frontal, Louis XIV, yellow silk, gold embroidery
- 1793 Persian embroidered silk scarf
- 1794 Piece antique silk brocade, Louis XV
- 1795 Turkish tinsel embroidered white satin table cover
- 1796 Silk and tinsel embroidered silk plush table cover
- 1797 Chinese embroidered crepe cloth table cover
- 1798 Oriental embroidered hanging, white satin
- 1799 Persian tinsel embroidered magenta silk garment
- 1800 Antique Spanish hanging, with rich embroidered border, on gold ground, centre with coat of arms, red silk lining
- 1801 Table cover, elaborately embroidered with silk and gold, lined with green satin
- 1802 East Indian embroidered panel
- 1803 Piece of crimson Spanish velvet
- 1804 Altar frontal, white silk, embroidered in gold and colors, Louis XIV.
- 1805 Oriental embroidered hanging, white satin, mosque vase and borders

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- 1806 Antique brocade cape, old Italian
- 1807 Piece of antique brocade
- 1808 Piece figured plush velour
- 1809 Antique Persian tapestry in case
- 1810 Another
- 1811 Another
- 1812 Another
- 1813 Another
- 1814 Another
- 1815 Another
- 1816 Another
- 1817 Another
- 1818 Another
- 1819 Another
- 1820 Another
- 1821 Another
- 1822 Another
- 1823 Another
- 1824 Another
- 1825 Another
- 1826 Another
- 1827 Another
- 1828 Another
- 1829 Another
- 1830 Another
- 1831 Another



Every article sold as it is, and at so much each, nothing sold by the lot. No deduction or rebate on any pretence & never.

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1832 Antique Persian tapestry in case

1833 Another

1834 Another

1835 Another

1836 Another

1837 Another

1838 Another

1839 Another

1840 Another

1841 Another

1842 Another

1843 Another

1844 Another

1845 Another

1846 Another

1847 Another

1848 Another

1849 Another

1850 Another

1851 Another

1852 Another, loose

1853 Another

1854 Another

1855 Another

1856 Another


1857 Another

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- 1858 Another, in glass frame.
- 1859 Turkish Fez
- 1860 Another, long silk tassel
- 1861 Another, tassel embroidered
- 1862 Red Venetian velvet cardinal's cape trimmed with ermine
- 1863 Rich gold embroidered mitre, studded with semi-precious jewels
- 1864 Pair tinsel embroidered silk gloves.
- 1865 Fine Agra panel, crimson plush background, with heavy gold and silver bullion embroidery, representing Mohammedan temple, with inscription
- 1866 Benares embroidered pankas, (used by the natives to fan their superiors) solid gold needlework, with heavy fringes
- 1867 Braoussa mosque portiere, with arch shaped doorway, embroidered in gold on satin and plush ground
- 1868 Another, with inscription
- 1869 Another
- 1870 Renaissance Flemish tapestry, a personage
- 1871 Seventeenth century Flemish tapestry, Verdure, Tenier subject, with artistic floral border



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- 1872 Fine Renaissance Flemish tapestry, with emblematic figures, scroll bordure, with amorines, fruits, flowers and cartouche, Latin inscription *Vni Mihi Terra non est iminensa*
- 1873 Verdure tapisserie panel, portierie, lined, silk and fringed
- 1874 Another to match
- 1875 Fine Verdure tapisserie, a personage d'Apres Teniers, narrow bordure, with study of flowers and fruits
- 1876 Fine Louis XVI. shaped doorway tapisserie, with emblems; Agriculture, Horticulture and Music
- 1877 Another, to match
- 1878 Another, to match
- 1879 Fine Louis Sieze tapisserie Panneau Argenta, a personage, arched doorway, with figures and animals.
- 1880 Seventeenth century tapisserie verdure, palace garden, with Peasants Dancing, Tenier subject
- 1881 Another, with Peasants Resting
- 1882 Another, the Dinner Hour
- 1883 Beautiful Aubusson tapestry panel, in frame, fine study, flowers and fruit

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- 1884 Rare Medieval tapestry border, with scriptural scene and inscription.
- 1885 Fine tapisterie, bordure, renaissance scrolls and festoons, flowers, birds and fruit.
- 1886 Aubusson tapisserie panel, flowers, Louis Seize period, framed
- 1887 Genoese, cut velvet panel, XVII. century
- 1888 Indian gold embroidered plush cushion
- 1889 Another
- 1890 Another, round
- 1891 Indian cashmere embroidered portiere
- 1892 Two Turkish embroidered satin cushion covers
- 1893 Rich Indian plush howdah cloth, gorgeously embroidered in gold needlework
- 1894 Richly embroidered elephant head covering, Agra needlework
- 1895 Indian rajah embroidered waistcoat, fine specimen 17th century work
- 1896 Brussa embroidered potiere, with inscription
- 1897 Zouave jacket, embroidered in gold on blue cloth
- 1898 Two lengths Gobelin tapestry border
- 1899 Aubusson tapestry panel

JAMES P. SILO, Auctioneer



# CATALOGUE

OF BOOKS MANUSCRIPTS  
AND AUTOGRAPH  
LETTERS



NOVEMBER



NUMBER THREE



ERNEST DRESSEL NORTH

18 EAST 20TH ST.

NEW YORK

1903





# CATALOGUE

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1903

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Frick Art Reference Library

## NOTES AND COMMENTS.

The recent sale of the Goodwin Library at Davis & Harvey's in Philadelphia once more illustrates the difference between values put upon books by subscription book agents and the public. The auction-room is a great leveler, and books generally bring their true value in it. The public refusing to be fooled more than once in the same way.



The rapid rise in values on books interesting because of their association is one of the marked features of collecting to-day. Not only are books in demand which have belonged formerly to Kings, Queens, and other historic personages, but those which have been the property of literary and other famous people are greatly sought for. Apropos of this, Burns's "Poems, Chiefly in the Scottish Dialect," second edition, Edinburg, 1793, presented to Robert Riddell, Esq., of Glenriddell, with a beautiful inscription, has just fetched at Sothebys £178, while "The Scots Musical Museum," 4 vols., with one hundred and forty MS. notes by Burns sold at the same sale for £610.



Too much stress can hardly be laid on the matter of condition in collecting. Both in London and New York immaculate copies of first editions of Tennyson, Shelley, Browning, Lamb, Keats, and other nineteenth century authors have come up for sale by auction, and each time the price has risen for the same kind of copy. One looks back to the Foote sale, and even to the Arnold, and sees their books advancing by leaps and bounds. Where will the prices stop? What author of to-day, or better still, what neglected author of the past, should be unearthed, brought forward and bought in order that one may lead the procession instead of follow it!



The sale of the library of Peter Marié in March last furnished an illustration of the fact that even a fine binding cannot keep up the price of a poor or indifferent book, and that to put a hundred-dollar binding on a two-dollar book is not only silly, but fatal. A few examples will show what auction values do for such mistakes of judgment. We append a few prices, giving the sum paid by Mr. Marié, first, and that realized second. Coleridge's "Christabel," \$100 (\$55). Daudet's "Sapho," \$275 (\$130). English Lyrics, \$225 (\$100). "Book of Ruth and Esther," \$150 (\$43). Goldsmith's Poetical Works, \$40 (\$18). "Les Presentes Heures," \$250 (\$100). Tennyson's "Maud," \$250 (\$100). Coleridge's "Poems," \$300 (\$100). Morris's "Three Northern Love Stories," \$150 (\$60). Prideaux's "Historical Sketch of Book Binding," \$80 (\$47.50). Rossetti's "Goblin Market," \$300 (\$70).



The Eragny Press, presided over by Esther and Lucien Pissaro, is often confused with the Vale Press, and yet they are quite distinct. These dainty books are issued at Epping, Bedford Park, and The Brook, Chiswick, and are generally limited to two hundred copies each. They are printed on Arnold unbleached hand-made paper, while the binding is generally exquisitely designed paper boards. A complete set comprises sixteen works in all, consisting of seventeen volumes. The designs for the title pages, initial letters, etc., are engraved on wood by the printers. The following is a brief check list of the issues of the Press, viz: I., "The Queen of the Fishes," 1894. II., "The Book of Ruth and the Book of Esther," 1896. III. and IV., "Laforgue's "Moralités Legendaires," 2 vols., 1897-8. V., Perrault's "Deux Contes de Ma Mère l'Oye." VI., Flaubert's "La Legende de Saint Julien," 1900. VII., "Les Ballades de Maistre François Villon," 1900. VIII., Flaubert's "Au Cœur Simple," 1901. IX., Flaubert's "Herodias," 1901. X., "Autres Poesies de M.

François Villon," 1901. XI., Verhaeren's "Les Petits Vieux," 1901. XII., Bacon's "Of Gardens," 1902. XIII., Ronsard's "Choix de Sonnets," 1902—Perrault's "Histoire de Peau d' Ane," 1902. XIV., Ronsard's "Abrigè de l' Art Poétique." XVI., e'est d'Aucassin et de Nicolette. XVII., Moore's "Brief account of the origin of the Eragny Press."



It is not generally known that Shelley's first appearance in poetry was when he was a boy at Eton College and about to enter Oxford—a youth of eighteen. The volume was called "Original Poetry; by Victor and Cazire," Worthing. Printed by C. and W. Phillips for the Authors; and sold by J. J. Stockdale, 41 Pall-Mall, and all other booksellers, 1910. This was not known to the public until 1826, and not generally to Shelley students until 1859, when discovered by Dr. Garnett. When Mr. Forman's Bibliography was issued in 1886, no copy was known, and not until 1898 had a copy turned up. Mr. Thomas J. Wise, the astute, ardent and courageous collector, secured this copy about two years ago, and Messrs. Sotheby sold one on November 2d in London for the handsome sum of £600. This may seem startling and may result in turning up another copy, but once more one is reminded that supply and demand regulate prices and not fame. Surely this slender volume of juvenile verse cannot compare in interest or intrinsic value with "Paradise Lost."



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# CATALOGUE

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1. A'BECKETT (GILBERT A.) The Comic History of England. London, 1846-7, 2 vols.—Comic History of Rome. London [1851]. *Colored Illustrations by Leech*. 3 vols. 8vo. Full crushed green morocco gilt, by Wood (London). \$70.00

\*.\*The first edition.

2. (ADDISON), SIR ROGER DE COVERLY. By the Spectator. London, 1850. *Notes and Illustrations by W. Henry Wills*. 12mo. \$2.50

3. ANDREWS (WILLIAM LORING). An Essay on the Portraiture of the American Revolutionary War. New York, 1896. *Illustrated with reproductions of original engravings*. 8vo. Cloth, uncut. \$40.00

\*.\*Only 185 copies printed on hand-made paper.

4. ANDREWS (WILLIAM LORING). A Trio of Eighteenth Century French Engravers of Portraits in Miniature. New York, 1899. *Illustrated*. 8vo. Vellum paper covers. \$55.00

\*.\*Of this book there have been printed 161 copies on imperial Japan paper.

5. ANGLING. Dialogues of Creatures Moralised. Edited by Joseph Haslewood. London, 1816. Small 4to. Full morocco gilt. \$37.50

\*.\*Only 98 copies printed, of which 56 were destroyed by fire. This contains several chapters on fish, etc.

6. ANGLING. Songs of the Edinburgh Angling Club. Edinburgh, 1858. *With Illustrations drawn and engraved by members of the club*. 8vo. \$15.00

\*.\*Privately printed.

7. ARNOLD (MATTHEW). Essays in Criticism. London, 1865. 12mo. \$6.00  
 \*\*The first edition and one of the One Hundred Famous Books in English Literature exhibited by the Grolier Club last February.
8. ARNOLD (MATTHEW). Culture and Anarchy. London, 1869. 8vo. \$6.50  
 \*\*The first edition, in original cloth.
9. ARNOLD (W. H.). A Record of Books and Letters Collected by. With an Essay on The Collector's Point of View, by Leon H. Vincent. Printed at the Marion Press, New York, 1901. Small 4to. \$25.00  
 \*\*A record of the cost and prices realized at auction of this remarkable library.
10. ARTHUR of LITTLE BRITAIN. History of that Valiant Knight. Translated from the French by John Bouchier, Lord Berners. London, 1814. *With a series of colored plates.* 4to. Mor. \$15.00  
 \*\*The first two pages of preface have been mended.
11. ASSOCIATION BOOKS. ARNOLD (MATTHEW) St. Paul and Protestantism. London, 1870. 12mo. \$18.00  
 \*\*The first edition and a presentation copy from the author, Xmas, 1870.
12. ASSOCIATION BOOKS. BULWER (SIR E. BULWER LYTTON). King Arthur. London, 1849. 2 vols. 12mo. \$12.50  
 \*\*Presentation copy from the Author with an Autograph Letter inserted.
13. ASSOCIATION BOOKS. BONIVARD (FRANCOIS). Advis et Devis de la Sovree de Lidolatrie et Tyrannie Papale, etc. Geneve, 1856. 8vo. Vellum with leather ties. \$15.00  
 \*\*Charles Dickens's copy with his book-plate and library label included.



14. ASSOCIATION BOOKS. CHERBURY (EDWARD, LORD HERBERT). The Life and Reign of King Henry the Eighth. London, 1683. Original sheep (broken). \$25.00  
\*\*This copy has on title page the signature of Thomas Killigrew, the famous theatrical manager, friend of Nell Gwyn, etc.
15. ASSOCIATION BOOKS. EMERSON (RALPH WALDO). Essays. Boston. James Munroe and Company, 1841. 12mo. Full crushed green levant morocco, gilt top, uncut, by Zaehnsdorf. \$25.00  
\*\*The first edition. Presentation copy to "J. Westland Marston from his friend, A. Bronson Alcott, March, 1841."
16. ASSOCIATION BOOKS. GREENAWAY (KATE). Under the Window, Pictures and Rhymes for Children. London, n. d. *Colored Illustrations*. Small 4to. Bds. \$18.50  
\*\*Presentation copy from K. Greenaway.
17. ASSOCIATION BOOKS. LEE (H.). Anti-Scepticism; or, Notes on Mr. Locke's Essay. London, 1702. 4to. Calf (broken). \$15.00  
\*\*From the library of S. T. Coleridge, with his initials, "S. T. C.," on the title page.
18. ASSOCIATION BOOKS. MASSINGER & FORD. Dramatic Works of. With an introduction by Hartley Coleridge. London, 1840. 8vo. \$10.00  
\*\*A presentation copy to Sara Coleridge from Hartley.
19. ASSOCIATION BOOKS. WALPOLE. Description Historique et Critique de L'Italie. Paris, 1766. 6 vols. 16mo. Calf. \$85.00  
\*\*This copy contains five book-plates of Horace Walpole, together with some manuscript notes.
20. ASSOCIATION BOOKS. WORDSWORTH. PAUSANIAS. The Description of Greece. Translated from

the Greek. London, 1794. *Maps and Views*. 3 vols. 8vo. Cloth, uncut. \$35.00

\*\*Wordsworth's copy with "W. Wordsworth, Rydal Mount," written on title page. From Wordsworth sale, 1859.

21. BACON (SIR FRANCIS). *The Histoire of the Raigne of King Henry the Seventh*. London, 1622. *Portrait and Engraved title*. 4to. Calf. \$20.00

\*\*With the book plate of Thomas Amyot.

22. BACON. (SIR FRANCIS). *The Two Bookes of. The Proficience and Advancement of Learning*. Oxford, 1633. 8vo. Old calf. \$18.00

\*\*Very rare.

23. BALLADS. HELICONIA. *Comprising a Selection of English Poetry of the Elizabethan Age*. Edited by T. Park. London, 1815. 3 vols. 4to. Full calf, gilt, by Zaehensdorf. \$30.00

24. [BARHAM (R. H.)]. *The Ingoldsby Legends; or, Mirth and Marvels by Thomas Ingoldsby, Esquire*. London. Bentley, 1840-42-47. *With numerous etchings by Cruikshank, Leech, etc.* 3 vols. Original cloth, uncut. \$125.00

\*\*First editions of the three series. The first volume has the blank leaf at page 236, which only occurs in the first issue of this volume.

25. BEAUTIES OF ENGLAND AND WALES; or, *De-lineations Topographical, Historical and Descriptive*. London, 1801. *Illustrated*. 25 vols. 8vo. Half calf. \$50.00

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